

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 30, 1918

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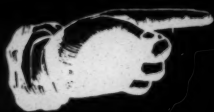


THE NATIONAL THEATRICAL WEEKLY

ANOTHER!

Just Another Link to Our Chain of Notable Jazz Hits!

**Now They're
Playing
"Blues"
Upon a
Gatling
Gun**



**HERE
'TIS**

**YOUR COPY
AND ORCHESTRATION
ARE READY!**

**A SONG
COMEDY!**

Words by GRANT CLARKE
Moderato
ad lib till voice

You'll Find Old Dixieland In France

Music by GEORGE W. MEYER

VOICE

No more dark-ies on the Swa-nee Shore,
Ev'-ry even-ing when the star shells gleam,
Dix - ie ain't Dix - ie now,
You'll hear the same old coons
I vow,
play tunes,
No more sing-ing 'round the
You're in Al - a - ba - ma
In the vil-lage all the
Bil - ly John-son with his
It made me blue some
He simp-ly sits and

ca-bin door,
it would seem,
streets are bare,
pet' ban-jo
Does - n't seem to be a soul down there,
Does - n't mind it when the shells hit low,
I asked old Mam-my Gray,
The strains of "O - ver There"
"You re-mem-ber Danc-in' Mose? Folks all called him "Tic-kle Toes," You'll find him "O-ver There" in
France,
A - lex-an-der's Band,
used to play the lov-in' blues for ev'-ry one,
left old Dix-ie-land, — They
Don't for-get old "Shim-me Sam," Fam-ous boy from Al-a-bam', He marched a-way in Kha-ki
pants... In-stead of pick - in' mel-ons off the vine. They're pick-in' Ger-mans
And with Abo Lin - coln in their mem-o - ry, They've gone to fight for
One dark-ey dressed up in a Bar-ber's coat Said "I'm goin' once o - ver the

CHORUS

You'll find old Dix-ie-land in France!"

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**Intro-
duced
with
Great
Success
by Bert
Williams
in Ziegfeld's
"MIDNIGHT
FROLIC"
and Sung by
Headliners
Everywhere**

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The NEW YORK CLIPPER

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COAST STUDIO TROUBLES SETTLED

AGREEMENT SIGNED FOR YEAR

Les Dolliver, Secretary of the I. A. T. S. E., returned from Los Angeles, last week, and reported that the labor troubles, which tied up the greater portion of the Los Angeles film studios, for several weeks in September, had been finally settled to the satisfaction of all concerned. Hereafter, all studio mechanics will receive \$6.00 a day. Heretofore, studio mechanics, seven hundred of whom are employed in Los Angeles picture plants, received \$5.00 a day.

The men also receive time and a half for overtime now, where they formerly received "straight" time for overtime. Most all of the points at issue were settled at the Federal Mediator's Office, Chas. T. Connell, acting as referee of the proceedings. While the claims of the studio mechanics, which group includes property men, property makers, electricians and carpenters, were all allowed, some difficulty arose in reaching an agreement on the demands of the field and location carpenters and lamp operators.

The union asked that the field and location carpenters be paid \$6.00 a day and the lamp operators \$5.00 a day. In each instance the M. P. Producers Association countered with a proposition to pay each class a dollar less a day, than the union demanded. After considerable discussion, the association yielded the point and paid the wage rate asked by the union.

The question of time and a half for overtime also caused a long discussion and both sides yielded a point or two, the union agreeing that the men should work twelve hours straight; after which time they were to receive payment at the rate of time and a half.

The union and the Association failed to agree on but one point, that of the Famous Players-Lasky studios taking back their former employees.

"ASK DAD" OPENING OFF

"Ask Dad," the Comstock, Elliott and Gest new Princess Theatre production, was to have opened in Detroit at the Garrick Theatre last week, but owing to the fact that the theatres of the city were closed by the influenza epidemic, it had to be called off after the company and production had reached the city. As a result, the company will remain in Detroit until the ban is lifted, when the opening will take place.

In the cast are Joseph Santley, Ivy Sawyer, Roy Atwell, Juliette Day, Joseph Allen, Georgia Caine, Frederic Graham, Helen Barnes and Miriam Collins.

DE RUE BROTHERS CLOSE

The De Rue Brothers, minstrels, have been compelled to close their show since all theatres in western New York State and Pennsylvania have been shut on account of the epidemic.

CANTOR GOT THERE ON TIME

Eddie Cantor, one of the features of "The Follies," officiated at a benefit for wounded soldiers at a hospital in Brooklyn one night last week.

Accompanied by Coleman Goetz and Harry Ruby, the trio started from New York at seven o'clock, expecting to return in time for Cantor to appear in the opening scene of the show. After Cantor did his act he looked at his watch and the timepiece said it was 8:30. He was due on the stage at the Globe twenty minutes later. He informed the head doctor of the predicament he was in, and requested to be sent to New York immediately. The doctor told him not to worry.

Cantor, however, was at a loss to know how this could be accomplished, whereupon the doctor summoned an ambulance and the three sat themselves comfortably inside, while the chauffeur tore up Fifth avenue, ringing the ambulance bell as he swiftly went on his journey, bringing Cantor to the Globe five minutes before 9:30 time for his entrance.

"BEN HUR" CLOSES

After playing only two weeks of what was intended for a four weeks run at the Lexington Theatre, "Ben Hur," Klaw and Erlanger's big 350 people production has closed and it is a question when it will open for business again.

A number of performances have to be given each year, however, in order to retain the dramatic rights of the piece, so it is probable that the company will be sent on tour, later. However, the horses of the show have been disposed of and even these performances may be dropped in view of the big railroad tax, etc.

THIRD COMPANY READY

The third company of "Parlor, Bedroom and Bath" which A. H. Woods has had in rehearsal to go on the road, is ready to open, the epidemic permitting, at Camp Merritt on Nov. 7. In the cast are Bertha Belmore, who will play the Florence Moore part; George Hare, to play the John Cumberland role; Margaret Fields, formerly of the Margaret Fields Stock Company; Virginia Millman, Elizabeth Burbridge, William Blaisdell, Leoro Scarlett and August Thorne.

WYNN AND WEST FOR CENTURY

Ed. Wynn and Mae West, both now playing in "Sometime," are reported to have been engaged for the new Century Grove show, that will go into rehearsal shortly. If Wynn and Miss West accept the Century Grove engagement, their appearance at the Grove will not interfere with their "Sometime" engagement, as the roof show will not start until 11:30 P. M.

NEW FROLIC PRINCIPALS

Among the principals engaged for the new Midnight Frolic, that will replace the current Ziegfeld "after-the-theatre-show" atop the New Amsterdam Roof in about three weeks, are Fanny Brice, Bert Williams, Lillian Lietzel and Lillian Lorraine.

BOSTON BUSINESS GOOD AFTER EPIDEMIC SHUT-UP

"Chu Chin Chow," Robert Mantell and "Maytime" All Do Well—Chicago and Philadelphia Open Today (30th)—Providence, Des Moines, Atlanta Opened Monday.

BOSTON, Oct. 26.—All of the first-class theatres that opened here the early part of this week have done good business, despite the fact that managers believed there would be no attendance at theatres following the epidemic. It is significant of the actual diminution of the epidemic that people who were warned to keep away from places where others congregate came to the theatres in such large numbers that the recent trouble appeared to be almost forgotten.

Some of the takings of the week were: "Chu Chin Chow," at the Shubert, \$12,000. Robert Mantell has proved quite popular in Shakespearean productions at the Boston Opera House, and, up to Friday night, had played to \$7,000. At the Majestic, "Maytime" continued its interrupted run, totaling approximately \$7,000 on the week. "She Took a Chance," the new Klaw and Erlanger hit, rolled up \$10,000 at the Tremont. "Oh Lady, Lady," at the Wilbur, Margaret Anglin in "Billeted" at the Hollis and "Friendly Enemies" did not do so well. The latter play is in its last weeks here.

Chicago, Philadelphia, Providence, Des Moines, Baltimore, Albany and Atlanta, Ga., will also open this week. In Chicago the city will be divided into zones. The North Side, which is outlying and has a number of vaudeville theatres and motion picture houses, will be permitted to open on Wednesday. The Loop theatres, which means most of the first-class house, will be given a chance to resume business on Thursday.

Theatres and all other places of amusement will undergo the strictest police and health surveillance and just so soon as it may become necessary to close any place by reason of influenza the place will be ordered closed without further parley. By the same token just as soon as it becomes possible to open places of amusement in other parts of the city now closed, permission will be granted the owners to do so. It is hoped to complete the resumption of the entire amusement business here within the next ten days, diminishing influenza cases permitting.

In Philadelphia, Dr. Krusen, the principal health official, has lifted the ban on amusements and has granted theatres permission to open on Wednesday, October 30. The important exhibitors among the motion picture people will hold meetings a day previous to the opening to decide upon their own programs. The rule forbidding the serving of liquor in clubs will also be rescinded.

The announcement of the lifting of the ban on places of amusement was made from Harrisburg on Saturday by acting State Health Commissioner B. Franklin Royer, in a telegram sent to Director Krusen.

sen, of the Department of Health and Charities.

In Trenton the quarantine will not be lifted for at least another week.

Although the epidemic has abated somewhat in Atlantic City and other Jersey seaside resorts, City Health Officer Talbot Reed declared no place of amusement would be permitted to open until all evidence of danger had been removed.

Most of the Western territory is still tied up.

"DAREDEVILS" CLOSE

WASHINGTON, D. C., Oct. 25.—With the general order which has resulted in the closing of all local theatres here during the career of the influenza epidemic the First World's Congress of Dare Devils has been ordered closed.

The Dare Devils, who were showing at the American League Park here, left for New York, where the show will reorganize for a road tour which will begin as soon as conditions return to normal.

The Dare Devils are under the management of D. D. Schreyer with Sydney Wire as business manager and Burns O'Sullivan as arena director and general announcer. Herman Klotz, formerly treasurer at the Broadway Theatre, New York, was auditor with the show, and Curly Judge was at the head of the mechanical department.

REHEARSALS QUESTION SETTLED

The controversy between the American Federation of Musicians and the United Managers Protective Association, over the question of whether the musicians should give two free rehearsals before the opening of a show, or three as the managers claimed they should give, in accordance with an agreement arranged some time ago, has been settled. Hereafter three free rehearsals will be given by the musicians before a show starts out. If the show does not last for at least four weeks, the manager must pay for one of the rehearsals.

NEW WOODS FARCE TO OPEN

"Up in Mabel's Room," A. H. Woods' latest farce, will be presented in Boston for the first time on November 11 at the Park Square Theatre. The farce will succeed Lew Fields in "Friendly Enemies," which had an interrupted run on account of the epidemic.

FILM STAR TO WED AVIATOR

Priscilla Dean, Universal screen star, announced last week from Los Angeles, Cal., that she is engaged to be married to Lieut. Eddie Rickenbacker, an American ace, now with the United States forces in France.

OPERATE ON LOTTIE PICKFORD

LOS ANGELES, Oct. 25.—Lottie Pickford last night underwent an operation necessitated by an ailment of her ear.

ELECTION DELAYS CLIPPER

Owing to the fact that next Tuesday will be Election Day, The Clipper will be one day late in reaching news stands and subscribers.

SHERRILL FEAST WAS LIVELY AFFAIR

EVERYBODY HAD A PUNCH

According to the stories told by some of those present at the dinner given by William L. Sherrill, at the Hotel Astor, last week, several prominent film men engaged in a lively argument before the banquet got under way.

The rumpus which is said to have started as the result of a verbal discussion between R. A. Rowland, President of the Metro Pictures Corporation and Sam Rothapfel, of Rialto and Rivoli fame, quickly passed the conversational stage and is described as becoming a full fledged pugilistic encounter with the film executive and Broadway's favorite exhibitor as the opposing combatants. It is said that Rothapfel on meeting Rowland, intimated that the latter had been all wrong in voting for the present inactive period in filmdom. Rowland, it is said, resented his remarks, and, by way of retort, is alleged to have twitted Rothapfel concerning his bookings of a certain well known brand of films.

Adolph Zukor's name was then brought into the argument and Rowland and Rothapfel are then described as having immediately gone to the mat.

Just what angered Rothapfel, when Rowland referred to Zukor could not be learned, but it is said that the Metro president muttered something about Zukor being Roxie's boss. A draw would be a fair decision, according to those who were present, although Rowland is said to have scored at least one knockdown and, in the opinion of his followers, should be credited with a victory on points.

The Rowland-Rothapfel fracas had scarcely died down, however, when Harry Cohen, Metro sales manager, is described as having become involved in another argument with Rothapfel, which was assuming the hit and get away stage, those present state, when kind friends interfered and presented hostilities.

Things started going along quite smoothly after that until another diversion occurred, and the original excitement threatened to begin all over again. Arnold Daly, the actor, entered the ante-room, and hearing of the fistic encounters that preceded his entrance on the scene, is said to have observed nonchalantly that he wouldn't mind having a bit of a tussle with any one disputatiously inclined, himself.

Possibly Mr. Daly may have been speaking in a tone of good natured banter. At any rate Herman Jans, Metro's Jersey representative, is said to have immediately taken up the Daly remarks, and before explanations could be made the actor and the exchange man were each trying to prove himself a Jess Willard, it is said.

Announcement that Mr. Sherrill had arrived and that the dinner was ready to be served, put a finish to the Daly-Jans dispute, and a temporary truce between each of the numerous pairs of alleged combatants was arranged.

The dinner, which was given by Mr. Sherrill as a testimonial to the work of the Metro sales-force, in its successful handling of the Frohman Amusement Corporation picture "My Own United States," then proceeded decorously, and before the second course had been reached all animosities had been forgotten.

During the evening the different persons engaged in the ante-room arguments, made speeches of apology, it is said, and before the night was over the white winged dove of peace was flapping its wings vigorously over all concerned.

Those in the know say it was one of the best film dinners they ever attended.

ADLER HAS PLAY IDEA

Felix Adler has an idea for a three-act play which he is discussing with James Montgomery with the likelihood that the latter will enter into a collaboration agreement with him.

H. C. CLARKE BACK

Harry Corson Clarke has returned to New York and is now rehearsing "The Rotters," which he will present at the Playhouse, Chicago, as soon as the theatres are permitted to open in that city.

Mr. Clarke left New York on Sept. 9, 1916, for London, Eng., from whence he sailed twenty days later for the far east. He opened in Bombay, India, with "Mr. Manhattan," and after a three months' stay in that city went to Calcutta, where he played for the same length of time. This was followed by long engagements in Karachi, Poona, Mussoorie, Rawalpindi, Peshawar and other leading cities throughout India. During his tour of this country Clarke presented "The Rotters," and the success it attained induced him to secure the rights for the United States. From India he went to China and Japan, touring each, and from the latter he sailed to America, landing at Seattle, Wash.

HOTEL OWNER AIDS SHOWS

ST. LOUIS, Mo., Oct. 28.—During the lay off caused by the epidemic, Joseph Wiesman, proprietor of the Alamac Hotel, put his hostelry at the disposal of theatrical people and volunteered any financial aid that might be needed. Later in the week, the following managers got together and voted their thanks to him: Irving L. Engel, of the Al Reeves Company; Moe Messing, of the "Hello America" Company; Harry Thompson, of the Pat White Company, and W. H. Truehart, of the "Hello Parree" Company.

COLLABORATE ON NEW PLAY

Sidney Burton, who has written a number of vaudeville playlets and motion picture scenarios, is collaborating with Charles Guernon, co-author of "Eyes of Youth," on a new comedy to be called "Angelica's Independence." Burton is a graduate of Harvard, having studied drama at that institution under Professor George Baker, and since leaving Cambridge has been identified with the United States Secret Service at Washington, New York and Boston.

RUNNING IN HARD LUCK

The Selwyns are only awaiting the finishing of their new theatre building where Jane Cowl is playing in "Information, Please," before moving their offices from the Commercial Trust Building to the two upper floors. Owing to the scarcity of men, the contractor who has the finishing work in charge could only get three men to work on the job last week and stated on Saturday that two of these had died from the influenza.

"CAPTAIN AND THE KID" OFF

"The Captain and the Kid," which was to have been produced by Gus Hill, rehearsals having been scheduled to start last week, has been shelved until November 4, because of the Spanish Influenza epidemic and its resultant effect, in closing so many theatres in the United States.

PERFORMER IN COURT

CHICAGO, Ill., Oct. 28.—Miss Genevieve Force, well known in circusdom, was hailed before one of the local judges last week charged with disorderly conduct. Her escort was fined \$10 and Miss Force was released.

"A little bit too much," is the way it was explained to His Honor.

BELASCO HAS NEW PLAY

David Belasco was reported last week to be devoting considerable time to the re-writing of a play called "Dark Rosaleen," originally written by Whitford Kane, the actor.

"REMNANT" OPENING DATE SET

"Remnant," the new comedy for which Reginald de Koven is composing the music, will open in Atlantic City on Monday.

JOLSON TO STAY AT CASINO

The Shuberts last week decided to keep Al. Jolson in "Sinbad" at the Casino for the rest of the season.

RATS INQUIRY DECISION TO BE DELAYED

REFEREE GOES TO WAR SCHOOL

The decision of Referee Louis Schuldenfrei on the question of whether or not the funds of the White Rats were wrongfully disbursed by any of the officials of the organization is not likely to be made for some time, for Mr. Schuldenfrei has taken his leave for one of the United States Army Officers' Training Schools to try for a commission, without having rendered an opinion in the matter. The hearings, which were started upon the application of Goldie Pemberton, a member of the Rats, were conducted for several months and only came to an end a short time ago. Over 2,000 pages of testimony were taken covering an examination of Harry Mountford, Will J. Cook, Walter W. Walters and others.

An attempt to learn when the decision would be made brought forth a conflict of views, Alvin Sapinsky, attorney for Miss Pemberton, stating that the referee would in all probability write one while in camp and forward it to the court here. This could be done, he stated, by Mr. Schuldenfrei taking a copy of the official record with him and digesting it in camp.

On the other hand, Referee Schuldenfrei stated before leaving that he did not know just when the report would be made and that it might lie dormant during his absence and possibly for the duration of the war, without prejudice to either side. In the event that a long delay was not pleasing to either Miss Pemberton or the White Rats, a new referee could be applied for and appointed, he said. The new referee could then either take the record as it now is, he added, or start a new investigation and hold the hearings over again, just as he wished.

The investigation into the White Rat finances was started early last Spring and hearings were held one day a week at which such books of the organization as were available were subpoenaed and examined and an effort made to trace every dollar of the funds of the union from as far back as 1912 up until the present time. Certain records, notably the membership and levy lists, however, were never produced, Harry Mountford and others testifying that they were sent outside the state when the Rats gave up their club house, after which all trace of their whereabouts was lost.

What action, if any, would be taken by either side in the event that no report is made within a reasonable time, was not disclosed.

Attorney Sapinsky stated also that the motion made by Mr. Myers to have Miss Pemberton appear and submit to examination had been denied.

WILL CONTINUE EXCHANGE

Plans to continue the business of the American Theatrical Exchange, the head of which, Clarence Weis, died a victim of pneumonia, were under way early this week by Dave and Fred Weis, brothers of the deceased. An examination of the business of the exchange was made and it was decided to continue the management of the Grand Opera House, Brooklyn, which Mr. Weis took on just before his death, William Suesskin, producer of "The Queen of the Movies" will aid in the management of the exchange.

FEDERAL INQUIRY DELAYED

WASHINGTON, Oct. 25.—It was stated here today that the proposed inquiry of the Federal Trades Commission into the Vaudeville Managers' Protective Association and the National Vaudeville Artists, had been delayed for some time owing to the fact that some of the persons handling certain matters in the case had been called away to service and new appointees would have to be named in their stead.

HARRY LAUDER "DRAFTED"

A Park Row daily carried a dispatch with a London date line on Monday, stating that Harry Lauder, the Scotch comedian, had received a notice calling him to military service. Lauder is forty-eight years old. His only son was killed a year ago, while serving as a captain in a Highland regiment. Lauder, who is at present in Dundee, Scotland, has spent the better part of the last year, entertaining the soldiers of the Allied Armies at the front.

Harry Lauder is scheduled to open his annual American tour, on December 9th, at the Lexington Theatre, New York, under the management of William Morris. At the latter's office, it was stated that Morris, up to six o'clock Monday night, had received no confirmation of Lauder's call to the colors. Morris had read the dispatch, but that was all he knew about it. Pending advices from Lauder, preparations for his American tour will continue.

TAKES UP TARZAN CASE

Acting upon the complaint of William Parsons, head of the National Film Corporation, the Grand Jury last week began an investigation of the sale of some of the rights to the moving picture "Tarzan." It was said that the proceeds from some of the sales were not turned in to the company and that, while Parsons was proceeding upon one specific instance involving about \$1,000, the total amount concerned would come very close to \$10,000. It was reported that the name of Harry Reichenbach, former publicity man for the concern, had been mentioned in the Grand Jury room and that his testimony, if obtainable, would be of interest to the investigators. Reichenbach, however, is now said to be in Europe in the interests of the United States Division of Films.

"GOING UP" DRAWS \$500,000

"Going Up," the musical comedy that has run at the Liberty Theatre for forty-five weeks, has in that time played to a little more than a half million dollars, averaging more than \$11,000 a week. During the run but one change was made in the cast of principals, Geo. W. Callahan succeeding Donald Meek, who joined the British Army. "Going Up" closed its New York run on Saturday night and went to Boston, where it opened Monday at the Colonial Theatre for a run.

TELLEGEN AND HATTONS DISAGREE

It was reported last week that Lou Tellegen and the Hattons had come to the parting of the ways as far as "The Blue Devil," the play the Hattons were writing for Tellegen, is concerned. It was said that, after reading the script, Tellegen desired certain changes to be made which the authors would not agree to. Therefore, Tellegen is to continue in "Blind Youth."

IT COMES IN BUNCHES

Gus Hill has just been presented with bills from houses in Manchester, N. H., Jacksonville, Fla., and Macon, Ga., rendered for posting the paper of his shows that were not allowed to play the towns on account of the influenza epidemic, although they had gone to the towns, paid railroad fares, transfer bills and printing bills.

HILL CHANGES MINSTREL ROUTE

Gus Hill's "Lady Bountiful Minstrels" has been such a success that he has booked it on week stands instead of the one and three night stands on which it has played previously. He will start rehearsing a number two company next week to take up the route of his other company on the one nighters.

BRADY BETS WOODS

William A. Brady, last week, wagered A. H. Woods 500 Corona cigars that his play, "Forever After," would be playing on Broadway longer than Wood's production of "Friendly Enemies."

REHEARSE PIECE FOR MOROSCO

"Cappy Ricks" will probably be the next attraction at the Morosco Theatre. It is a play based on sea stories by Peter B. Kyne.

ROAD MANAGERS GIVE IN TO MUSICIANS

STRIKE POSSIBILITY AVERTED

Although the demands of the American Federation of Musicians, calling upon theatrical managers operating road attractions to pay musicians \$30 a week for the second week a show lays off, and full salary for each succeeding week thereafter, were rejected by the United Managers' Protective Association last week, an official of the musical union stated early this week that, so far, no complaints had been received from musicians regarding salary claims. It was intimated that, while the demand was denied as a body by the managers, it was paid individually.

The union official in discussing the matter stated that he did not believe that the musicians would experience any trouble in collecting their salaries in accordance with the terms of the Federation's letter to the managers last week. The attitude of the union had been made quite plain he said, and if the musician did not receive proper consideration from a road manager he could not be expected to lay off and pay his own expenses.

In many cases, the Federation man added, it was utterly impossible for musicians to exist without assistance from the managers. Regarding the rejection of the musicians' demands by the road managers of the U. M. P. A. he stated that the number of musicians carried by the latter was very small, the majority of the members of the Federation affected by the lay-off being attached to traveling film shows such as "Hearts of the World," etc.

The film men have shown a strong inclination to co-operate with the Federation, most of the "companies" having voluntarily agreed to pay the salaries demanded. Inasmuch as the demands are addressed to the road managers, musicians playing in local theatres in all sections affected by the epidemic not being included in the letter sent out, the Federation official said he could not see any possibility of trouble arising that would result in a strike or any sort of disturbance whatsoever.

It was reported that the stage hands union, upon being apprised of the fact that most of the traveling film "companies" had met the musical union's salary demands, were inclined to start something, inasmuch as the greater part of the traveling picture machine operators had not been paid for the lay-off.

At the headquarters of the I. A. T. S. E. a representative of the stage hands, when asked for information about the matter, declared that it was too early in the week to make a statement, but if the situation required attention he had no doubt that necessary action would be taken.

Satisfactory arrangements have been made with the burlesque show leaders, it was announced at the offices of the Federation late Monday afternoon. The letter sent to the musical union by Sam Scribner, in which the burlesque executive threw some hot shot at the union's salary demands, was said to have been written as a result of a misunderstanding of the A. F. of M.'s attitude.

The whole matter had been cleared up by a letter sent in reply to the Scribner communication, it was said, wherein the union explained that burlesque musicians were all local men and consequently no demand had been made that they be paid for the lay-off.

The matter is far from settled, however, as far as the road managers are concerned, and it would not be surprising if the end of the week brought some interesting developments providing that many out-of-town houses open shortly.

WANT BRENON MADE BANKRUPT

An involuntary petition in bankruptcy was filed in the courts last week against Herbert Brenon, the moving picture producer now in England making a film for the British Government.

ROBBERIES BAFFLE COPS

A series of baffling robberies that recently have been occurring in the film building at 729 Seventh Avenue are causing the police a great deal of annoyance.

The latest office to be rifled is that of the Graphic Film Company on the seventh floor. Miss Tess Inkeles, confidential secretary to Ivan Abramson found every desk in her office broken open when she came to work, Monday morning. After checking up, she found that \$122 in cash and stamps had been stolen, besides a negative of the company's latest picture "Ashes of Love."

Recently the B. S. Moss offices on the eleventh floor were entered during a Sunday, but the robbers were scared away. Other offices have been robbed, but no report of the losses have been made to the police.

AUTHOR RECOVERS ROYALTIES

A jury in the City Court before Judge Schmuck has found that Tom Barry, author, is entitled to a verdict of \$1,183.30 against Walter F. Keefe, manager of the Pantages Circuit. The suit was for breach of contract.

Barry is the author of a playlet entitled "A Breath of Old Virginia," which he gave Keefe the right to produce at an agreed royalty of \$75 a week. Keefe admitted that he produced the playlet for a period of 19½ weeks and Barry admitted receiving \$250. Barry, however, claimed, in addition, that the piece ran for thirty weeks. He, therefore, asked royalties for that length of time. The jury adopted Barry's contention. Max D. Josephson tried the case for the plaintiff.

BRANSCOMBE COMING OVER

Arthur Branscombe, producer, playwright and composer of England, who has been entertaining soldiers and sailors, has informed friends here that he is coming to the United States. He expects to bring with him the Anglo-American film "Foundations of Freedom," dealing with Washington's early life in Virginia, which has been successfully produced in England.

INDICTED AS SLACKER

SAN FRANCISCO, Oct. 25.—Ormond W. Cranstrom, who is also known as Ormond Courtney, a café entertainer, has been indicted here on a charge of being a slacker. Courtney registered on June 5. When ordered to enjoin he failed to do as ordered. Two registration cards were found on his person.

A. E. A. CALLS MEETING

The Actors' Equity Association will hold a special meeting in the Hotel Astor on November 11. Important matters will come up for discussion, the nature of which cannot be disclosed for the present, it was announced at the offices of the A. E. A. this week.

OPEN CHICAGO OFFICE

CHICAGO, October 26.—H. S. Lorch, general director of Stock Companies of the Liberty Theatre Division has opened an office in Chicago. He may be addressed at 1106 Thirteenth Century Building.

LAURETTE TAYLOR, AUTHORESS

Laurette Taylor has published a diary of the tour made by the all-star cast in her husband's play "Out There" in which she played the part of a slavey. The book is called "The Greatest of These."

GOING TO SO. AMERICA

The Wirth Family and Robert Cortrelli have been booked by Richard Pitrot for the Pubillones Circus, and will shortly clear for Havana, Cuba, via New Orleans.

SUES BURLESQUE "WHEELS" FOR \$30,000

STARTED OVER LOUISVILLE HOUSE

A sum in excess of \$30,000 and an injunction are asked for by the Buckingham Theatre Company of Louisville, Kentucky, in a suit against the Columbia Amusement Company and the American Burlesque Association, just filed in the Federal Court of New York.

The complaint, which has been served and filed by House, Grossman and Vorhaus, appearing for O. H. and J. R. Whallens, executive heads of the Buckingham Theatre Company, sets forth that on May 3, 1913, the Whallens entered into an agreement with the Columbia Amusement Company in which the latter agreed to book burlesque in the Buckingham for twenty years. For this "wheel" privilege, the Whallens agreed to pay the sum of \$25 weekly. Thereafter, the Columbia, they claim, established a second "wheel" and took in all of those burlesque theatres that were not with them in the original agreement. That was how the American Burlesque Association became a secondary fact, according to the complaint.

The Whallens continue and allege that, in the middle of August, 1917, burlesque bookings at their theatre on Jefferson street ceased and that the Gaiety Theatre in the same city was booked instead; that from August 12 the Gaiety Theatre has been booked continuously by the defendants and that they are, therefore, suffering an actual loss.

The original agreement is made part of the complaint. Thus far, no answer has been filed by either of the defendants, except that an appearance has been noted by Attorney Leon Laski for the Columbia and Nathan Burkan for the American Burlesque Association.

JEWELL CARMEN SUES FOX

Jewell Carmen has begun an action in the Federal Court through Nathan Burkan, her attorney, against the William Fox Corp. She wants to restrain it from interfering with her work for the Keeney studio, with which concern she now is under contract. At the time she made the contract to work for the Fox people she was under the legal age when such contracts are binding, she says. The Fox people seek to hold her to her contract, however, and she charges that their objections prevent the Keeney people from putting her to work.

JOSH DREANO ILL WITH FLU

CHICAGO, Oct. 24.—Josh Dreano, the well-known blackface comedian, is ill in this city with Spanish influenza. Dreano is of the team of Dreano and Goodwin, who were about to open on the Pantages Circuit.

THEATRE HOTEL OWNER DIES

BALTIMORE, Md., Oct. 26.—Mrs. John Lowery, proprietor of Shaw's Hotel, this city, died October 12. Shaw's Hotel is one of the oldest theatrical hotels here. It will remain open.

MACGREGOR COMPLETES CAST

The cast for "The Dislocated Honey-moon" has been completed by Edgar MacGregor, and will include Phoebe Foster, Arthur C. Howard, Amelia Bingham, Ann Andrews and Mary Newcombe.

CALL FOR COSTUMES

It is stated in cabled requests from Paris that our boys "Over There" are badly in need of costumes in order that the holiday shows which they are preparing may be successful. The warehouses of managers have already been searched for these, and individuals are now asked to contribute.

James Forbes of America's Over There Theatre League, says that the need is urgent, and asks all men and women who can do so, to help. Send all such costumes to the Over There Theatre League, Little Theatre, New York City.

"SHE TOOK A CHANCE" A HIT

BOSTON, Mass., Oct. 25.—"She Took a Chance" reopened the Tremont Theatre to-night and proved to be one of the best musical shows that has come to Boston in many years. It is the farce "A Full House" with a musical setting, and has a decided snap and dash. Its staging by Edgar MacGregor shows a marked departure from the usual stage conventions and an originality in scheme and blending of colors in costumes and setting. May Vokes satisfied to the fullest. Her comedy was as delicious as of yore. Eddie Dowling, with elaborate dances and songs, and Ray Raymond were capital, and Faye Narve as the cabaret singer scored one of the big hits of the evening.

NEW ARMY SHOW COMING

"Forward March," a picture of Columbia camp life, will be given at the Century Theatre during Christmas week by the Columbia S. A. T. C. The libretto is being written by Lorenze Hart and when completed will be taken up by a composer.

The presentation of "Forward March" will differ from other service revues in that its cast will be drawn from both the Army and Navy. Irving Strouse, Columbia '18, heads the Naval Committee and Private Lee K. Frankel, Jr., will have charge of the Army end, Private Herbert Fields, son of Lew Fields, will drill the chorus and play the leading male role, and Philip G. Leavitt, Columbia '18, will be the "leading woman" to play opposite Fields.

LAMBS ELECT OFFICERS

At the Lambs' election last Thursday night the following officers were chosen, every one of whom was on the independent ticket: R. H. Burnside is now the shepherd of the organization. The other officers are: Boy, De Wolf Hopper, corresponding secretary, Frank Craven; recording secretary, E. Milton Royle; treasurer, Henry Smith; librarian, Grant Stewart; directors, David Warfield, Walter W. Price, William Collier, Sam H. Harris, Frank Case and John L. Golden. J. Clarence Hyde, regular candidate for director, led his ticket.

TAIT GETS "LIGHTNIN'" RIGHTS

E. J. Tait, the theatrical manager from Australia who is visiting in this country at present, has acquired the rights to "Lightnin'" which he will produce in his native country. Mr. Tait has also engaged Virginia Roche, last seen in "Some Night" for the Christmas pantomime in Australia. Among Mr. Tait's other activities is his persuasion of Harry Lauder to make his second tour of the antipodes beginning next Easter.

AVERT LONDON STRIKE

LONDON, Oct. 25.—A threatened strike of theatrical employees has been averted by the general good will and mutual amity of both parties in the dispute.

It was demanded that equal pay be given men and women for equal work, the demand affecting all but the actors and musicians. An agreement that seems satisfactory to all has been arranged by the Society of West End Managers and the National Association of Theatrical Employees.

CLEF CLUB EXPANDS

The Clef Club, incorporated in 1910 as a social organization, has been incorporated as a business corporation called The Clef Club Singers and Players Managing Corporation, with a capital of \$15,000. The club intends to enlarge its property and go on a sharing basis, at \$10 per share.

PROCTOR JOINS JOURNAL STAFF

George Du Bois Proctor, well known as a dramatic and motion picture writer, has been appointed dramatic editor of the Evening Journal.

ALL TO GIVE MATINEES

All of the New York theatres will give special Election Day matinees next Tuesday.

CLASSIFY ALL THEATRE MEN 19 TO 36

PHOTOS ON EXEMPTION CARDS

The work of classifying the 3,000 or more theatrical men who have registered for military service in Local Board No. 158 at 1482 Broadway, is now well under way, the board, headed by J. G. Deane, having last week completed the classification of all registrants between the ages of nineteen and thirty-six and having mailed out Monday the questionnaires to all others from eighteen to forty-six years of age. Physical examinations for those classified are now under way.

A plan by which all theatrical men who are placed in deferred classes can avoid ever being picked up in any slacker raids that may take place in the near future, was also put into force last week by Mr. Deane and it is hoped it will soon be generally adopted for all draft boards by the Provost-Marshall's office in Washington, as its advantages are obvious.

Heretofore, there has been no means by which the bearer of an exemption card could be identified as its rightful owner, and, if a card were lost, any other man who happened to find it, could use it to claim exemption if held up in a slacker raid, whether entitled to exemption or not.

Also, if a man bearing a card, were stopped by some officer who doubted for any reason, that he was the rightful owner of the card he carried, there was no means by which he could establish that he was.

Now, however, Mr. Deane has instructed all the attendants at the board under his direction, to certify a small photograph brought to the board by any registrant and in such a manner as to immediately establish their rightful ownership of any exemption card to which it may be pasted. Thus, actors and others exempted theatrical men who are constantly travelling about, can avoid being detained in any slacker raids by taking advantage of this plan.

This precaution should be put into force in all local boards throughout the country, for it would make it impossible for anyone to escape the draft through carrying an exemption card to which he was not entitled. It has been in force for some time by this board in dealing with such exempted registrants as have lost their cards and apply for new ones.

Mr. Deane also has another plan for the identification of registrants, it consisting of having the registrant write his name on the back of his card in the presence of one of the board officials. Then, if held up anywhere, he could display his card, write his name on a sheet of paper, and, if the two were similar, convince any official, anywhere, that he was the rightful owner of the card he carried.

BURLESQUE BUREAU OPENS

The Burlesque Bureau has opened offices in the Columbia Theatre Building, with Bert Weston as general manager.

It is the purpose of this bureau to furnish everything in the line of burlesque to show owners. New books, scenes, bits, ensembles, novelties, numbers and principals of all kinds, as well as chorus girls, managers and agents, will be furnished. The Burlesque Bureau is a licensed agency and in a position to book performers on short notice.

LOSE EXTRA MATINEE PROFITS

CHICAGO, Ill., Oct. 28.—All legitimate theatres, that usually give matinees on Wednesdays and Saturdays, will be unable to fatten their money returns with extra holiday performances for Christmas, New Years and Washington's Birthday, as these holidays all fall on days that the usual matinee performances are given. Sometimes Lincoln's Birthday is celebrated by extra performances and this day also falls on a Wednesday.

SHUBERTS OPEN NEW PLAY

Boston, Oct. 25.—"The Chinese Puzzle," a romantic drama in four acts, produced here by the Shuberts, and in which William A. Brady is said to be interested enough to bring it to New York shortly, opened at the Copley this week. The Henry Jewett Players presented it. The theme of the play is the lively sense of gratitude attributed to the Orientals.

Dr. Chi Lung, played by Henry Jewett, is in England to negotiate a loan for his country. He speaks in proverbs whether he is happy or distressed. In an English country house it develops that Chi Lung has been a warm personal friend of Sir Roger De La Haye's father, and is eager to be of service to the younger man. Here appears Naomi, with whom Sir Roger was in love and who secretly photographed the original memorandum of the loan. Naomi's mother, a woman with a past, is caught cheating at cards, which helps the dramatic tenseness of the play. A blackmailer who would expose Naomi's mother also figures.

Without going into any lengthy development of the intricate details of the entire four acts it must be stated that the play is a melodrama with characters that have for years appeared under various names—the young diplomat wrongly suspected; the comic Frenchman; the penniless girl with a "queer" mother; the rich banker much older than the girl he loves, the good-natured Johnny that is more than a bit of an ass; the chattering and fresh little girl. They are all there, helping to keep the play running what appears an interminably long time.

The stage settings helped greatly in the dramatic illusion of the play which is tense and gripping at times and which has a plot that is ingenious as well as interesting at times. Marion Bower and Leon M. Lion wrote the play together.

In the cast are Leonard Craske, H. Conway Wingfield, Jessamine Newcombe, Mercedes Desmore, Viola Roach, Noel Leslie, Phyllis Relph, Montague Weston, Nicholas Joy, E. E. Clive, Henry Jewett, Owen T. Hewitt, Estelle Theband, Fred W. Permain, William Podmore.

START FUND FOR DESTITUTE

CHICAGO, Ill., Oct. 26.—A movement has been started here, headed by Mort H. Singer, general manager of the W. V. M. A.; C. S. Humphrey, manager of the United Booking Offices; Will Cunningham, general manager of the Associated Booking Offices; Coney Holmes, Chicago manager of the Pantages offices; J. C. Matthews, western manager of the Marcus Loew Booking Circuit, and Aaron J. Jones, president of the Jones, Linick and Schaefer Circuits, to establish a fund to assist all artists who have been laying off during the Spanish influenza closing period and are now destitute.

A meeting will be held this week and officers appointed, when committees will be formed and instructed as to what part they are to take in the matter. It is the first time in the history of the West that an organization for beneficial purposes has been made a realization. An attempt will be made to make it a permanent organization for the benefit of all in showdom who may become destitute through illness or other unforeseen happenings.

START \$1 CHAIN IN CHICAGO

CHICAGO, Ill., Oct. 28.—Chicago is to have three one-dollar theatres. Frank A. P. Gazzolo, prime mover in popular-priced production in this city, has just completed arrangements with Jules Murray, of the Shubert office, to book into the National, Victoria and Imperial theatres here, all the big two-dollar shows that have completed their loop engagements. Among the first attractions booked for these outlying family theatres are "Leave It to Jane," "Friendly Enemies," "Oh Boy," "Fair and Warmer," "Up Stairs and Down," "Old Kentucky," "The Girl He Left Behind," "The House of Glass," "Turn to the Right," "The Greater American," "Over There" and "Lilac Time."

The Imperial will be the first to open. It will have as its attraction "The Girl He Left Behind."

BROADWAY TO BE CARNIVAL STREET

SHOWMEN TO PUT IT ON

John D. Rockefeller, Jr., in addition to enlisting the aid of the theatrical managers in the forthcoming drive for \$170,500,000 that is to be conducted by the United War Work Campaign Organization, has also arranged to have the Showmen's League of America take an active part in the big campaign.

The Showmen's League's participation in the effort to put New York's quota, which has been set at \$35,000,000 "over the top," will take the form of a gigantic carnival show, with booths, high and low pitches, street parades, side shows of all descriptions and all of the usual features of outdoor entertainment, and will be conducted along Broadway in the Times Square section of New York.

It is planned to transform Broadway into a carnival street, with banners and decorations similar to those of Canal street in New Orleans and Surf avenue, Coney Island, during Mardi Gras time. Joe Ferrari, the animal man, who was elected chairman of the New York Branch of the Showmen's League last week, has agreed to place his menagerie at the disposal of the committee in charge of the affair. John M. Sheesley, the carnival man, has also agreed to take an active part in the League's endeavors, and has offered to contribute some twenty or thirty attractions, including several different types of portable carousels and "rides."

The League will hold another meeting on Friday evening, in order to get matters in shape and further arrangements will be made to bring some of the carnivals, that have gone into winter quarters, into New York.

There is a possibility that Bryant Park, on Forty-second street and Sixth avenue, will also be turned over to the League, and will be made over into a big carnival lot, with all of the customary attractions. The members of the Showmen's League who participate, will turn over all of the money realized during the drive, excepting actual running expenses, to the United War Workers' Campaign Organization.

A dinner was held at the University Club, last week, which was attended by representatives of the other branches of theatricals, at which Mr. Rockefeller, who is the chairman of the United War Workers' Campaign Organization, presided and explained the purposes of the drive. Among those who were present, and pledged their support to the utmost were George M. Cohan, John Drew, Daniel Frohman, E. F. Albee, William Fox, William A. Brady and Marcus Loew, Al Woods, Douglas Fairbanks, Sam H. Harris, Adolph Zukor, Alf Hayman and Jesse Lasky.

In addition to the part that will be played by the theatres, the different theatrical clubs, such as the Friars, Lambs and Players, will also figure actively in the various shows, and entertainments, that will be given in the interests of the campaign.

SELL POUGHKEEPSIE THEATRE

POUGHKEEPSIE, N. Y., Oct. 28.—The Collingswood Opera House was sold last week to the corporation controlling the Liberty and Stratford Theatres. The Collingswood will play legitimate attractions and, possibly, vaudeville, under the management of E. C. Dodds.

CANCEL HOLMES FRANCHISE

CHICAGO, Ill., Oct. 26.—The franchise of Coney Holmes has been cancelled with the Western Vaudeville Managers' Association and will not be re-issued to anyone. His former offices on the tenth floor of the Majestic Theatre Building are now occupied by the producing firm of Pepple and Greenwald.

STATE-LAKE FILLING UP

CHICAGO, Ill., Oct. 28.—The Hool Realty Company, agents for the New State-Lake Theatre Building, being erected at State and Lake streets by the Western Vaudeville Managers' Association, has leased offices to the following concerns: Rapp and Rapp, architects, for a term rental involving \$12,000; to De Haven Studios, photographers, for a term rental of \$26,500; Harry Von Tilzer Music Publishing Company, term rental of \$7,200; Jerome H. Remick, term rental of \$30,000.

The W. V. M. A., with their associated circuits and bookers, have taken the entire ninth floor.

The theatre proper will be opened next February and the building will be thrown open for occupation in March. Leases will start in April.

ABOLISH NEWARK CABARETS

NEWARK, Oct. 28.—J. G. Brennon, Public Safety Director of Newark, after a conference with F. J. Osborne, a member of the vice and immorality division of the Surgeon General's Department, United States Army, declared last Thursday that no more cabarets would be allowed in Newark until after the war.

The director has been told by an army officer that the cabarets were a menace to men about to enter the service. In order that the dining room owners may have time to alter their rooms to meet the situation, the order will not go into immediate effect.

THE PRICE WAS RAISED

When Herbert Williams, of Williams and Wolfus, played his last date at the Riverside, he paid fifty cents each performance to the spotlight man, and the assistant who led him to the piano at the finish of the act. When the comedy pair opened Monday at the house, however, they were informed they would be compelled to pay one dollar to each of the assistants if they desired to secure their services. Williams resented the demand and engaged Ben Schaffer to do the "bits."

HUMISTON-UNIVERSAL CASE UP

Grace Humiston's suit against the Universal Film Company was tried last week in the Supreme Court before Judge Gavigan. She asked for \$50,000 damages and an injunction restraining the defendant from showing her picture in connection with the Ruth Kruger film. Decision was reserved. John B. Stanchfield and S. F. Hartman appeared for the defendant. Edward K. Sumerwell tried the case for Miss Humiston.

MOSS SOLD \$786,800

B. S. Moss' five theatres in New York, according to the revised figures of the Allied Theatrical and Motion Picture Liberty Loan Campaign, sold \$786,800 worth of bonds. On the last week of the drive, Moss gave orders to the executives of his theatres and loan workers to disregard the schedules and on some occasions several acts had to be eliminated in order to allow the patrons to leave before midnight.

ANOTHER UNIT READY

Seventeen performers are scheduled to sail shortly in another unit that is going overseas to entertain the boys behind the trenches. The following are among those in the unit: Annie Abbot, Frank Garfield, Marian Lord, Herman E. Paley, Gladys Sears, Doris Thayer, Fritz Williams, Katherine Florence and Mary Israels.

ADMIRAL DOT VERY ILL

WHITE PLAINS, N. Y., Oct. 26.—Admiral Dot who, as a boy, was one of P. T. Barnum's midgets, is ill at the White Plains Hospital, suffering from pneumonia following Spanish influenza. Admiral Dot for more than twenty years has been a prominent hotel keeper of this place.

THEATRES SOLD \$1,361,000,106

CHICAGO, Ill., Oct. 26.—The entire theatrical business, including legitimate, vaudeville and motion picture interests, engaged in selling bonds in the Fourth Liberty Loan, reached a grand total of \$1,361,000,106.74. The subscribers numbered 6,297.

VAUDEVILLE

VAUDE. HOUSES OPENING UP GRADUALLY

SITUATION MORE ENCOURAGING

The situation as regards the reopening of vaudeville theatres throughout the country, closed for the last two weeks or more on account of the Spanish influenza epidemic, was decidedly more encouraging early this week than it has been at any time since the wholesale closings were brought about by the various local and state health boards.

Philadelphia is scheduled to open up Wednesday. Baltimore reopened on Monday, with the theatres permitted to give night shows only. Providence and several other New England towns reopened on Monday, as did Albany and a few New York state cities containing vaudeville theatres. In the far west conditions are still rather bad. Des Moines, Iowa, and St. Paul, Minn., being the only cities on the Orpheum circuit operating at present.

Des Moines reopened on Monday after a closed period of two and a half weeks. St. Paul, which up to date, has not been affected by the epidemic seriously enough to warrant the closing down of the theatres, has been the only city west of New York to remain open throughout the closed period.

As matters stand now, the U. B. O., in addition to the seven Keith houses in New York and Brooklyn, has the following big time theatres on its books: Boston, Newark, Philadelphia, Providence and Baltimore. Inquiries regarding the opening up of the rest of the big time houses on the U. B. O.'s route sheets brought forth the information that conditions were getting better in the middle west, but that no definite dates had been set for reopening Cincinnati, Pittsburgh, Cleveland, Buffalo, Chicago, etc.

Quite a few houses receiving bills from the Family Department of the U. B. O. resumed last week, and several more are scheduled to open up this week. Schenectady, N. Y.; Worcester, Mass.; Union Hill, N. J.; Passaic, N. J., all opened last Thursday, and Syracuse got under way again on Friday.

The U. B. O. small time houses in Albany, N. Y.; Camden, N. J.; Elizabeth, N. J.; New Britain, Conn.; Middletown, N. Y.; Portland, Me., and Lowell, Mass., opened on Monday. Conditions also looked propitious for the reopening of the theatres in Springfield, Mass., and Waterbury, Conn., later in the week. All of the Wilmer and Vincent houses look forward to opening about November 4.

Atlanta, Ga., reopened last Saturday. The rest of the twenty-three southern houses booked by Jules Delmar in cities such as Chattanooga, Richmond, Petersburg, etc., are still closed. Delmar thought there might be a few cities that would be allowed to resume toward the end of the week, but could say nothing definite about the matter.

The situation in Canada is slightly better than last week, conditions pointing to an early reopening of Toronto. Vaudeville men about town this week were inclined to feel that the worst had been passed, and another ten days would see the greater part of the theatres open again. Tentative bookings are being made by some of the U. B. O. booking managers with this hope in view.

LURA LAWRENCE BACK

Lura Lawrence, a member of the Harry Sauber act, called "The New Model," returned to New York, last week, after having been attacked with the influenza in Richmond, where she was ill for eight days.

MORTIMER AND BRILANT RESIGN

G. Horace Mortimer, publicity director of the Orpheum Circuit, and his assistant, Arthur Brilant, both resigned their posts with the western vaudeville organization last week. Although Mortimer's successor has not been named officially, as yet, it is reported that Sam Lederer, press representative of the Orpheum Circuit in Chicago, may be selected for the job. Mortimer has written several vaudeville sketches recently, and it is understood that Martin Beck objected to his literary activities.

PAN TAKES NEW QUARTERS

The Pantages Circuit moved into its new New York City offices in the Fitzgerald Building last Thursday. The Western circuit will occupy a suite of three rooms on the fourth floor. Walter Keefe, Eastern representative of Pantages, stated this week that the circuit would continue to book attractions independently as heretofore, as soon as normal conditions obtained again. No booking affiliation with any Eastern circuit was contemplated, Mr. Keefe asserted.

CALLS IT "QUARANTINE CIRCUIT"

Chief Tenderloin, who was to fill several engagements over what he has named the "Quarantine Circuit," has not been able to finish one. He was to open for a week in Lawrence on Oct. 7, but played only three days. In New Bedford he played one-half day, Portland had closed when he reached there and Sanford kept open for only one day after his arrival, so that he was forced to return to New York.

EDWARDS REHEARSING ACT

Gus Edwards, whose Song Revue of 1918, with Olga Cook, is now touring the Orpheum Circuit, is rehearsing an act in which he will return to vaudeville. The cast will include besides Edwards, Grace Fisher, Ernestine Meyers, the Furness Sisters and Vincent O'Donnell.

"WHAT GIRLS CAN DO" OPENING

"What Girls Can Do," the new act that Rosalie Stewart is producing opened at the Prospect Theatre next Monday, (28th) and come into the Fifth Avenue Theatre on the 31st. Ardelle Cleaves, formerly with Allan Brooks, has been added to the cast.

STOCK STAR ENTERS VAUDE.

Jack Lewis, who has headed his own stock company for the last twelve years, has entered the vaudeville field. He will appear in an act by Mattie Keene, late of the act "Oh Mary, Be Careful." Lewis is supported by Edna Grandis and Phil Miller.

GLORIA SUSPENDED BY N. V. A.

Albert Gloria, of the Dancing Glorias, was indefinitely suspended from membership privileges in the National Vaudeville Artists, Inc., last week. He was accused of conduct unbecoming a gentleman.

BELLE GOLD LOSES MOTHER

Belle Gold mourns the loss of her mother, who died last week. Miss Gold is booked to sail for France with the Oversea Forces in about four weeks.

MILLER JOINS SHANNON OFFICE

James S. Miller, who formerly booked the Erie house in the Eddie Darling office, has now become associated with Sam Shannon and is booking acts for the big time.

MIDDLETOWN TO OPEN

The Grand Theatre, Middletown, Conn., is about to open, probably on Thursday, with vaudeville and pictures. Walter Plimmer will book it.

WARD PLAYING SUN CIRCUIT

ZANESVILLE, Ohio, Oct. 16.—Hi Tom Ward, the minstrel, is in his fourteenth consecutive week on the Sun Circuit.

STAGE HANDS IN VAUDE. HOUSES WANT RAISE

HOLD CONFERENCE THIS WEEK

Stage hands and flymen employed in vaudeville theatres throughout Greater New York want more money and officials of Theatrical Protective Union Local No. 1 met representatives of the vaudeville interests in a conference last week to discuss the advisability of an increase at this time.

The flymen seek an increase of 50 cents for each performance. The other stagehands affected seek an increase of 25 cents. H. L. Abbott, secretary of the New York local, said that, ordinarily, the men would experience no difficulty in having their demands granted by the vaudeville interests. After some discussion the matter was deferred for one week, at the end of which time there will be another conference, and everything is expected to be adjusted amicably. Those who know say that, although this action for an increase is being taken by a small group of back-stage employees, comparatively, it is in reality a preparatory move for a more concerted action on the part of a greater number to gain an increase in wages. Everything depends upon the final outcome of the conference with the managers this week.

VIOLA DUVAL RECOVERS

Viola Duval has entered a judgment of \$225 against Jean Havez.

It appears that Miss Duval engaged Havez to write two songs for her which were to be satisfactory. He wrote the songs, "The Duster and the White Fox" and "The Midnight Phonograph Show." Miss Duval claimed they were unsatisfactory and asked for the return of her money from Havez. The judgment was inspired by the fact that the money was not forthcoming. B. Elliot Burston was attorney for the plaintiff.

ELTINGE OPENS NEW YEAR'S

Handling his tour as he does Harry Lauder, William Morris has arranged for the Julian Eltinge tour to open on the Coast New Year's Eve. Eltinge will be surrounded by an imposing vaudeville program, himself being heavily featured.



BOB MILLS.

He has an original act in vaudeville.

FOX TAKES PATERSON HOUSE

PATERSON, N. J., Oct. 19.—William Fox has leased the Empire Theatre at 152-4-6 Ellison street, for a long period of years from the Northern New Jersey Realty Co., through Feist and Feist, Inc., of Newark.

The theatre is on a plot seventy-five feet front on Ellison street with a depth of 120 feet, and was built about seven years ago. It is to be entirely remodeled at a cost of substantially \$35,000. The improvements consist of substantial changes to the entrance front, the eliminating and reconstruction of the stage, the elimination of the top gallery and in the increasing of the balcony. The seating capacity of the theatre, when improvements are completed, will be the largest in the city, having about 1,800 seats. The organ to be installed will be of the most modern type construction, and the largest installed in the State.

The policy of the theatre will be high class Fox pictures exclusively. It will be known as the Fox Empire Theatre, and was formerly used for high class legitimate productions. This is the eighteenth theatre in the Fox chain and the fourth in the State of New Jersey.

DWARF GETS A DIVORCE

Capt. John Barnett, who is probably the shortest man alive and well known in vaudeville, secured a divorce from his wife, Dorothy, from Judge Russel Benedict in the Kings County Court last week. Mrs. Barnett is about twice as tall as her husband, who is no larger than his five-year-old son. The two have been married since 1912.

A unique situation was caused in court at the trial, as Barnett was barely visible to the people in the courtroom, and, at times, it seemed as if the attorney was speaking to an empty chair. Barnett's toes just reached the edge of the chair.

FORM NEW TWO-ACT

CHICAGO, Oct. 20.—With the retirement of Mrs. Williams-Spencer from the stage, comes the announcement that Chester Spencer, of Spencer and Williams, has formed a new act with Dollie Williams, soubrette, who appeared with him in an emergency turn at the Palace two weeks ago. At that time Miss Williams (Mrs. Spencer) was taken suddenly ill with influenza.

BRENNAN GETS NEW PLAY

George H. Brennan has acquired the producing rights to "The Supper of Practical Jokers," Ada Sterling's English translation of the Italian play, "La Cena Delle Beffe," by Sem Benelli. It will be presented in New York next month with a prominent actress in the leading role.

FRISCO HELD OVER THREE WEEKS

Directly after his opening performance at the Palace on Monday afternoon, Frisco, the "jazz" dancer, was re-engaged for the next three weeks, at that house. There is a possibility of an additional week being added to the Palace engagement.

FRENCH STAR COMING HERE

Mlle. Paulett Clerjet, a famous French operatic star who has been giving concerts in this country for the last year, is now being prepared for major vaudeville. She will be assisted by a male pianist.

STETSON AND HUBER SIGNED

Stetson and Huber have been signed by Oliver Morosco for the "So Long Letty" company to do their dancing specialties and play parts.

PHILLIPS ORGANIZING SHOW

Nat Phillips, formerly general manager for William Friedlander, is organizing a show called "Fads and Fancies," to play the cantonment route.

VAUDEVILLE

PALACE

The Garcinetti Brothers, acrobats and bat spinners opened the bill and their familiar act went over with its accustomed speed. The bull dog that bounces a big ball out into the audience got his usual share of applause. The act is an excellent opener.

Klass and Termini, violinist and accordionist, rendered a number of popular and standard selections in good style and with considerable musical intelligence. On second they scored strongly. The offering will be further reviewed under New Acts.

Charles Grapewin and Anna Chance have in "Jed's Vacation" another of Grapewin's clever farces with the traveling man as the principal. The new playlet is a big improvement over the "Poughkeepsie" piece of last season and it will doubtless serve this clever couple for several seasons. The story, which is of course light deals with a travelling man home on a vacation, who tells his wife that he has adopted a baby to keep her company when he is away. He has brought a big assortment of toys for the child and is making plans for its future when the mother changes her mind and refuses to give the child to him. He begins making arrangements for the return of the toys when a whisper from his wife decided him to keep them and the line "We're going to have a baby of our own" closes the sketch.

Mlle. Nitta-Jo, the Apache singer from the Montmartre was in far better voice than during her appearance at the Riverside recently and her well rendered French songs as well as three American compositions sung in English scored a big hit. An appealing voice quality which was absent during the engagement at the uptown theatre was present throughout the entire repertoire and this went far in making of her offering a success. "Smiles," "Over There" and "I'm Sorry I Made You Cry," were applauded to the echo, and the "Marsiellaise" was well rendered as an encore.

Friseo, the dancer, with his Jazz band and Loretta McDermott, held over, duplicated their big success of last week and scored one of the big hits of the bill. Friseo's act is excellently put together, the dancer has surrounded himself with a capable company and dances just enough to leave his audience anxious for more.

Al Shayne opened after intermission and the comedy singing and assistance of Joe Sully, from the orchestra pit, soon put the act in the hit class. Shayne's material in other hands doubtless would not go so well, but he handles it in a manner which is amusing from start to finish. Sully, the excitable Italian in the orchestra who protests when Shayne attempts to parody one of the Italian operas and his painful effort to explain to the singer what he means when he tells him that his "pips" are bad, contributes no small part to the act's success.

Lillian Russell, radiant and beautiful, sang several of the songs which she made famous in the days when she was a light opera queen, as well as several new numbers. A piano solo by her accompanist gave time for a costume change to her uniform as a recruiting officer of the U. S. Marines, and with six of the famous fighting men on the stage, Miss Russell made a thrilling speech of patriotism. The offering will be further reviewed under New Acts.

The comedy hit of the bill was scored by Harry Watson in a collection of the bits from "Odds and Ends." Watson in the funny telephone scene and as Kid Dugan, the pugilist, was excruciatingly funny and the act was a riot of laughter. It will be further reviewed under New Acts.

"Shoulder Arms," the new Charlie Chaplin comedy war film closed and held the big audience in until the final scene.

W. V.

VAUDEVILLE REVIEWS

(Continued on page 9)

COLONIAL

Seven Acts, the Hearst weekly and Charlie Chaplin's latest picture "Shoulder Arms," made up the programme. The Masconi Brothers Company did not appear and it was rumored that Louis Masconi injured his knee. Their place was taken by Harold Du Kane and Company.

The Morton Family headlined and consumed the entire second half of the vaudeville portion of the show. Joe Morton, the youngest member of the new edition of the Four Mortons, was absent, owing to illness.

The weekly pictures opened and were followed by The Brightons, a man and woman who make several pictures with the aid of odd shaped cloth. The Wilson-Lincoln study was the best offered and should be employed for a finish. At present, three horses' heads seem to be featured. The act proved to be a good opener and was well received.

Harris and Morey opened with a jazzy melody while playing their stringed instruments. Harris tosses the bass violin about while applying the bow in a way that won a round of applause. Afterwards comedy songs and a ballad constituted their repertoire. "The Hesitation Blues" was well rendered and each verse held a catch line that caused much laughter. The boys harmonize well and, in number two spot, came mighty near stopping the show.

Darrell and Edwards are a well blended combination who deliver comedy by the ton. Miss Darrell has an abundance of personality, while Edwards is one of the best acrobatic dancers seen around these parts in some time. The act opens with some "nut" comedy, then a grotesque dance by the man. After this, Miss Darrell delivered a French comedy song that won big applause. Cross fire "gags" are then indulged in and, while waiting for the answers of each, she violently slaps Edwards on the side of the face. The act finished amidst heavy applause, after Edwards concluded his wonderful acrobatic dance.

Harold Du Kane and Company followed the latter, consisting of two ladies who assist him in dances. A waltz opens the act. It contained nothing new. A solo followed a la Egyptian, then a double dance to the music of the Glow Worm. Du Kane then announced that he would dance as if on skates and proceeded to imitate an ice skater. But, in the announcement he did not say whether it was going to be an imitation of an ice skater or one on rollers. However, this was about the best thing in the act. The final number is a sort of pantomimic dance in which the two ladies assist.

Clara Morton opened after intermission with a fine routine of numbers. The Indian characterization, together with a fine lyric, won much applause. The dancing-musical finish went over with a bang.

Morton and Glass have added several new gags and songs to their act that caught on immediately. The act contains many humorous situations and, at one time, the audience laughed so heartily that they were compelled to stop and wait until the laughter subsided.

Sam and Kitty Morton came on in their "tad" and "biddie" make-up and delivered a humorous routine of "gags" and patter, gaining a laugh a second. Then they appeared attired in the height of fashion, and the audience applauded, as the elder Mortons looked just like fashion plates. Martha assisted in a dance, and then Paul and Clara appeared and went through part of the old act, dancing off after thirty minutes of the highest grade of amusement.

The Chaplin picture, "Shoulder Arms," closed the show, holding all in. J. D.

ALHAMBRA

A good all round bill drew a full house on Monday night.

"Birds of a Feather" opened the bill, and proved to be a well presented wire act. (See New Acts.)

Fred Hallen and Mollie Fuller in number two position, were decidedly well received. With a special drop in one they opened with a song which had to do with the march of time. Then followed some talk of by-gone days which gave way to a song and soft shoe dance by Hallen. Then he danced an old-fashioned jig. For an encore they gave an impersonation of Lester and Allen, a team popular thirty years ago, in their skit, "Two New Sports in Town."

Moran and Wiser, with their hat throwing, won their usual laughter and applause.

Harry Hines is an established favorite with the patrons of this house, and the reception accorded him on Monday night was in keeping with his popularity. He sang three songs, did a couple of dances, gave a line of comedy talk and took two encores.

"The Weaker One," a sketch employing the services of three men and two women, tells the story of a French family at the outbreak of the war in July, 1914. A widow and her daughter are proudly making preparations for the son and brother to go to war and uphold the honor of the family. But Jean, the son, is a coward; he is afraid of blood and gives that as an excuse for his staying home. His mother, sister, sister's lover, and priest, all beg him to go, but he refuses. Clothilde, the sister, then puts on a suit of her brother's clothes and, despite the protests of her brother, she goes to the front. This act shows Jean and the young man joins the colors.

Frankie Fay, with songs and a special orchestra leader, found much favor and scored an encore. (See New Acts.)

Thomas E. Swift and Mary Kelley have a skit that opens on a full stage, goes to one, back to two, and closes in one. It tells of a young author who has written an act for a vaudeville actress and starts to read to her. The scene in two shows the action as described in reading. It tells of a young auto salesman who arrives in a joy town and is met at the station by a young country girl, who tells him she is going to New York to go on the stage and takes with her a check for \$3,000. The young man depicts the sorrow which has been many a young girl's when she went to New York alone. He tells her he is going to New York and she will stay at home. The girl goes on her way and then the young man discovers that the girl has relieved him of his watch, chain, wallet and diamond pin. The act is well put together and well presented. They each sing a song and for a finish they both sing.

The Avon Comedy Four, in closing position, scored the big hit of the bill. They presented their restaurant act, which is always sure of winning laughter. They sang seven songs, two dances and were called on for two encores.

Charlie Chaplin's latest film, "Shoulder Arms," followed the Avon Comedy Four.

E. W.

WOLFE GILBERT HAS INFLUENZA

Wolfe Gilbert, the songwriter and music publisher is ill with Spanish Influenza. Gilbert, who spent a couple of weeks in the worst affected part of the west, whither he had gone to fill vaudeville engagements on the Orpheum Circuit, with his partner Anatol Friedland, escaped the Spanish pest while out there, but contracted the disease shortly after reaching New York.

RIVERSIDE

The Royal Gascoignes, a clever juggling act, in which the man does all the work, the woman merely acting as an assistant opened the show and scored strongly. The man has one of the best routines of tricks seen in many months and goes through them all without a slip. A well trained dog does some clever balancing stunts and does his work with evident pleasure. The act is a good opener for any bill.

Ed. Morton with an excellent repertoire of songs followed and his fine enunciation combined with the material he has selected for his act put it over for a substantial hit. The "Great Day" song as well as the special number in which old and new songs are compared are bright spots in the act.

Al. and Fannie Stedman found the third spot an easy one and scored one of the hits of the bill with their novelty piano and singing offering. Miss Stedman sings well and is an excellent comedienne while Al. furnishes the piano accompaniments in addition to supplying several comedy bits.

Valerie Bergere after a long absence from vaudeville is back with her Japanese playlet "Little Cherry Blossom." The piece has been altered somewhat to suit the present war situation and a number of the new lines were well received. Miss Bergere gave her customary fine performance of the Japanese maid who loved the young American diplomat and her supporting cast was excellent. Miss Bergere who has for years made a specialty of portraying the Japanese character has made of her sketch a little gem, which for all around excellence will be difficult to excel.

Trixie Friganza is showing her new single act "In Camp" for the first time at this house and its clever lines and special songs combined with the ability of this artist make of it one of the best bits of entertainment she has ever presented. In song and story she tells of her visit to a military camp to see the soldiers in general and a young nephew in particular. The trip was made in a Ford over a rough and uneven road and her description of the journey was delightfully humorous. Several of her song lyrics were gems, particularly the one of "Old Black Joe" as sung by the Boston school teacher who sang "I'm approaching" instead of "I'm Coming" and "Ancient Colored Joseph" instead of the familiar title which Foster supplied for the song.

Williams and Wolfus opened after intermission and Williams' antics at the piano combined with the "Hark, Hark!" expression soon had the audience rocking with laughter. Williams is continually improving the act which is now a laugh almost from start to finish and at almost every performance some little improvement can be noticed. Williams in addition to being a good comedian is also a fine pianist but at present is doing little serious playing, a feature which is missed by many who in spite of the numerous piano acts, still enjoy hearing a good performer.

Bessie Clayton, with her big dancing revue which includes the Cansinos, Tom Dingle, John Guiran and Jimmy Casson, is in her second week at this house and duplicated the big success scored when first presented. Miss Clayton is a big artist, one who in addition to possessing much talent herself is not afraid to surround herself with performers of ability. Her acts are therefore always far and away from the usual dance offerings and the present one is no exception.

"Shoulder Arms," the latest and what many declare to be the best of all the Charlie Chaplin comedy films closed the bill. There are laughs in profusion in the new picture which shows Chaplin in army uniform and his attempts to learn the art of soldiering are funny to the extreme. In the new picture the derby hat and slender cane have been discarded but even dressed in the sober clothes of the U. S. soldier his comedy is as pronounced as when dressed in his most ludicrous make up.

W. V.

VAUDEVILLE

ROYAL

This house was packed to its capacity on Monday afternoon with an enthusiastic audience.

The Harlequin Trio, two men and a girl, opened the bill, the man starting to work in the audience and then going on the stage to finish a song and go to a dance. The girl joins them and they all dance. One of the men then dances alone and gives way to the girl with a song. Their partner follows with a dance and then the girl sings another song. For a finish they all dance. They are good dancers, particularly the men, and the hock dance finish by the three fully deserved the hearty applause given it. The act scored heavily.

Julian Hall with saxophone solo, soft shoe dance, trombone solo and imitation of Charlie Chaplin, went off to a big hit. Hall is a great favorite at this house and he received a plentiful amount of applause.

Jean Fraser, Edward Finley and company, in their skit entitled "Skirts," won the same success that has been theirs everywhere they have appeared. It is a well written sketch and is capably played, each of the three players doing good work.

The two Klein Brothers, with their comedy talking, singing and dancing act drew their full meed of approval. They opened with a song and went to their comedy, which won many laughs. Another song, more comedy talk and a soft shoe dance for a finish, earned them an encore. The boys seemed to be favorites at this house and had their audience with them from the start.

"Art is the name given to a series of living pictures of war subjects, twelve in number, all of which were well received and several were so well appreciated that the audience made the house ring with applause.

The Watson Sisters, Fanny and Kitty, came on directly after the intermission and scored the great big hit of the bill. They sang four songs, danced a couple of times and filled in with comedy talk. They are natural comedians, have capital material and know how to put it over. They were called upon to respond to two encores and could have taken several more, as they were called out six or eight times.

Mr. and Mrs. Jimmy Barry were seen in a skit in which Barry appears as the pupil of a correspondence school. He appears dressed as a rube in the swell apartment of an actress and tells her he is a burglar, having learned how to be one from a correspondence school. Incidentally he has learned how to be a detective, and several other callings, from the same source. The actress then recognizes him as a rube she had met and tries to induce him to change his ways. At this juncture a detective enters looking for a burglar, but when the rube shows his badge the detective recognizes him as a fellow student and departs. The act is well put together and well presented. During the action Barry sang two songs alone and he and Mrs. Barry sang one together. They drew down a substantial bit.

Ruth Royce closed the vaudeville part of the programme and met with the same solid success which the patrons of this house always accord her. She sang four songs in her own snappy style and received rounds of applause for each. The audiences at this theatre have placed Miss Royce on their list of prime favorites, and she is ever sure of a welcome.

The latest picture of Charlie Chaplin's, "Shoulder Arms," a three-reeler, was shown and was received with outbursts of applause mingled with hearty laughter.

E. W.

HARRY WEBER SERIOUSLY ILL

Harry Weber, the vaudeville booking agent is seriously ill with Spanish Influenza.

AMERICAN

Elliott Best, xylophonist, opened, and made a fine impression with a well chosen list of selections. The repertoire offered contains a bit of everything in the line of popular and classical music, and has been arranged with a full knowledge of the likes and dislikes of vaudeville audiences.

Frank La Dent, the comedy juggler, gave his customary smooth performance, aided by a sizeable bunch of props. La Dent is a capable juggler, manipulating a wide variety of objects with ease and precision. There are plenty of good laughs in the act, which on the whole, shapes up as a first rate example of a standard vaudeville number.

Mack and West, a man and woman combination presenting a pleasing routine of songs, dances and piano playing, entertained for fifteen minutes, with satisfactory applause results at the finish. The team show lots of class in their work, and should be heard from in the larger houses shortly.

Walton and Francis found the going decidedly easy, with a hodge-podge of songs and glib conversation. The male member of the team handles a rag song to excellent advantage, suggesting the roustabout negro to perfection, in voice and mannerisms. The woman sings a "kid" song cutely, and makes a fine appearance. The act works every minute it occupies the platform, and scored a well earned hit on Monday afternoon.

The Dagmoro Troupe, consisting of four male and three female Russian dancers, ran through a lively routine of native dances that compares favorably with the terpsichorean efforts of any of their numerous contemporaries. The act is prettily costumed, and the back drop which the turn carries gives the dancing a likeable touch of atmosphere. Several solo dances were offered by the male members of the troupe and each scored.

Doris Hardy, assisted by a capable young woman, presented an interesting little playlet, treating of the troubles of two chorus girls. The act contains many bright lines, and the girls handle their respective roles with a degree of acting ability that is seldom evidenced by persons appearing in vaudeville offerings of this character. The act went over nicely at the American.

South and Tobin, singers of popular numbers, although forced to follow several other singing acts, more than made good. The man has a sweet tenor voice, which he knows how to use to excellent effect, and the woman, in addition to possessing a nifty stage presence, sings her numbers acceptably.

Carl McCullough, on late, gave his diversified songalogue and landed solidly with his imitations of Eddie Foy, David Warfield and Al. Jolson. McCullough is an excellent monologist and gets his stories and quips over with the greatest of ease. His impression of Harry Lauder is one of the very few that can be described as doing justice to the great Scotch entertainer.

APPEAL SHUBERT CASE

ALBANY, Oct. 24.—In the Court of Appeals, today, arguments were heard in John R. Miller's appeal of an action brought on a claim of Jack Hazzard, the actor, against the Shubert Theatrical Company, for the sum of \$6,750. The appeal is from an order of affirmation by the first appellate division of a judgment dismissing the complaint.

Miller alleges that a contract, dated August 10, was made by Hazzard, who was to be employed by the Shubert Theatrical Company for the season of 1911. He was to work at least thirty weeks at a salary of \$225 per week. The attorney for Miller was Paul N. Turner and Charles N. Little was counsel for the defense.

SOUSA'S EAR INFECTED

CHICAGO, Oct. 23.—Lieut. John Philip Sousa is undergoing treatment in this city for a slight infection of his right ear.

JEFFERSON

Alfred Thomas came on in the opening act in an attempt to boost a new song.

Bennington and Scott followed and were well liked. They started by jiggling together. Miss Scott then left the stage and Bennington, who has only one leg jiggled alone. The former then appeared again and danced an old Virginian classic. Bennington again came out and did a number of whirls through the air and followed them up with a somersault. He then electrified the assemblage by kicking a piece of cardboard held at a height of about ten feet.

Fred Hagen and Company appeared in a sketch entitled "One Stormy Night." The playlet had some good points, but, for the greater part, was mediocre. Polly, a girl who has just been married, comes to the apartment of a bachelor on her wedding eve. She surprises him by saying she has just left her banquet and intends to spend her honeymoon with him. Some comedy follows, after which her husband appears and is glad to give his wife to the bachelor. It develops that the marriage was a forced one for both parties. Polly then calls for the preacher, declaring that she is to have her second wedding that night. The last obstacle is cleared up when she explains that her previous wedding was merely a full dress rehearsal.

Freeman and Barnes, comedians, the latter being a Hebrew impersonator, put over a good talking act. They started with a dialogue from the wings. Freeman then emerged without trousers and wearing a bath-robe. He was followed by Barnes in the guise of a tailor. The latter played his part well, engaging in arguments with his team-mate and the orchestra leader. Toward the end of the act they presented a farce on a singing lesson that drew forth loud laughter.

The Three Keltons and Chestock were next in an act that had plenty of variety in the way of different instruments played. They started with a trio consisting of a saxophone, cornet and French horn, the man of the trio playing the former. A duet with a girl at the xylophone and man playing the saxophone followed, after which came another duet, the man playing the piccolo. There was then a cornet solo, another trio and a quartet. The feature of the act was the performance of a versatile young lady who played on the xylophone, cornet, French horn and percussion instruments. She had one fault, however, that being that she swayed too much from side to side, something which would be condemned on most any stage.

Murray Bennett, a comedian, came on before the wind-up and kept the audience giggling with his songs and rapid-fire monologue. He was a favorite with the crowd. Bennett has a ridiculously funny manner and puts his songs and jokes over with a dash and fire that makes him popular.

A western novelty called "The Rocky Pass" concluded the bill. The act starts with the curtain down and a darkened stage. Singing is heard and the curtain slowly begins to rise. The setting is western and a group in cowboy dress is lying about in the rear. The stage is then slowly lit up. Letters are distributed and it is announced that a new girl, the sweetheart of one of the men, is to arrive. A great deal of farce follows. A male quartet renders a popular tune, after which one of the girls sing the words to a popular waltz. A man, lately with the well-known 101 Ranch and Buffalo Bill's Wild West, and a girl perform feats with the lariat. They occupied the attention of the spectators for a while by spinning loops of different sorts and leaping through them. The girl put on a sweater while going through the difficult feat of whirling a loop and the man wound up by spinning a rope over seventy feet in length.

I. S.

WATSON SHOW, AT THE COLUMBIA, HAS LOTS OF ACTION

Billy Watson and his "Big Girl Show" are this week at the Columbia. Watson has revived his "Krousemeyer's Alley" this season and it is a real old time rough house burlesque show.

Watson is "Krousy" himself. The character is as familiar as burlesque. We have seen him doing it so many years, that if his show should come along without him, it would be all wrong. He is funny in the character and had the audience in good humor all the time.

George E. Barnes, a new comer to burlesque for the present generation, is doing "Grogan." He makes a good "tad."

Harry West is doing a Hebrew. As a cop in this character he does his work acceptably and amusingly. He also does nicely during the entire performance.

James Rooney, as "Grogan's" son does well in a "tough" role. Jack Sweeney has one of those thankless characters of a "Nance," which he does well. But it is a character not done very often and not accepted very gladly by the theatre-goers.

Al Haines does a doctor bit which he puts over nicely.

Beatrice Harlowe, looking better than ever, captured the audience with her opening number, which she put over with lots of expression. Her costumes are of unusual beauty and she looks well in tights. Miss Harlowe is one of the best formed women in burlesque.

Kathryn Pearl, who but recently recovered from an attack of influenza, looked exceedingly well. She offered her numbers in her usual good way and read her lines satisfactorily. She acquitted herself very nicely all through the performance. Her gowns are pretty and in good taste.

Florence Cook is in several scenes, which she handles well.

Watson has his old-time chorus of heavy weights. Most of the girls weigh around the 200 pound mark. Their costumes are a harmonious blending of colors, of which there are many changes. The girls all wear gloves in each number, which match their costumes. Watson is the only manager in burlesque who has his girls wear gloves and it looks well.

The scenery is bright and prettily colored. His first scene, of the Alley, is natural and in keeping with the situation.

The show starts off with a fight between "Krousy" and "Grogan," which keeps up during the entire show. They have lots of fun throwing things at one another and get a lot out of the scenes, which have amusing lines and situations.

Watson, instead of a pick out number, calls on the girls to give their experiences before joining the Quakers Club, of which he is a major.

The "electric box" bit was well done by Watson, Barnes, West and Haines.

For the finale of the first part a large electric American flag which extends across the full length of the stage was lighted in colors, giving it a fine effect.

In the opening of the second part several of the chorus girls led numbers. Madeline Webb was repeatedly encored with "Dark Town Strutters Ball." She put it over with a punch.

Sweeney and Rooney offered a neat dancing specialty which proved a hit. They opened with a neat dance, which was followed by a good eccentric dance by Rooney. The act closes with a fast hard shoe dance. They use small platforms with three steps on either side.

Miss Harlowe offered a most enjoyable specialty in which she had three numbers and told several stories.

Watson has a new entertainment. It is different than we usually see at the Columbia. It is a burlesque show with lots of action.

S.M.

VAUDEVILLE

LILLIAN RUSSELL

Theatre—Palace.
Style—Singing.
Time—Twenty-seven minutes.
Setting—House.

Lillian Russell, who at regular intervals returns to the two-a-day shows just to show vaudeville audiences that she still retains her wonderful beauty and personal magnetism, has a new act and a new reason for appearing on the stage.

Frankly, the light opera queen says that she is "broke." That the Liberty Loan, the income tax and the high cost of living have made such inroads into her bank account that she needs must replenish it.

With piano accompanist Miss Russell sang three of the old songs made famous by her in days gone by. Then, for comparison, she sang several new ones, one of which she stated was written especially for her.

The pianist then played a MacDowell selection and Miss Russell returned to the stage attired in her uniform as a recruiting officer of the United States Marines. With her were six of the marines in uniform and, after singing the marine song, she stepped down to the footlights and delivered an address of patriotism that was a corker. In it she spoke of Germany's enmity to the United States even in the days when she, as a light opera star, sang in Berlin. Her appeal for all to loyally support the boys at the front and to do their bit here as they are doing theirs over there aroused tremendous enthusiasm.

Vocally, of course, Miss Russell does not compare with the famous soprano of the old Casino days, but her beauty, her fine stage presence and magnetism still remain.

At the conclusion of her talk, it was easy to understand how she alone was able to recruit over 7,000 men to the United States Marine Corps. For her work in this connection she was made an officer. W. V.

"THE EIGHT DOMINOES"

Theatre—Proctor's 125th St.
Style—Singing.
Time—Fourteen minutes.
Setting—Special.

"The Eight Dominoes" have a musical act that is well liked. Although they sing operatic selections, they have made a good choice, selecting popular airs which can be appreciated in a vaudeville house.

The eight singers include four men and four women. After a chorus from Mascagni, a soprano renders a solo with the entire chorus joining in. After another solo the setting changes. Again a chorus is sung. Two men then step forward and sing a well-known duet. Two women join in and gradually we find all of the performers singing. They wind up with Donizetti's famous sextette.

Both costumes and setting are carefully selected for this act and the singing is above par. I. S.

SHERMAN AND UTTRY

Theatre—Eighty-first Street.
Style—Skit.
Time—Eighteen minutes.
Setting—In one.

"Cupid with a Whip" is the title of this act. A man and woman, both in riding costume, enter, and sing a duet, she supplying the punch lines. A dialogue follows in which they introduce themselves to each other and then have a formal introduction by a stable boy, followed by another introduction. Uttry then recites a poem with a touch of sentiment and she gives a vocal solo. They sing another duet and wind up with a sort of glide.

Both performers have good personalities and their act pleases. I. S.

NEW ACTS AND REAPPEARANCES

(Continued on pages 11, 23 and 25)

MARIE AND ANNE CLARK

Theatre—Proctor's 125th St.
Style—Singing and talking.
Time—Eighteen minutes.
Setting—In one.

Marie and Anne Clark have a funny act that goes across with a kick.

A young lady, dressed in khaki uniform, steps upon the stage and begins a very serious talk on what women have done during the war. The name of the act is not posted and, just as everyone begins to believe that she is there to do some recruiting, a lady in the rear rises and answers a question of the former with a remark that draws considerable laughter. It is not until she is called to the stage, where the audience first sees her dressed atrociously ugly, that it realizes an act is going on. A dialogue follows, after which each of the girls sings a song, one a ballad and the other a humorous song.

The act ends with the young lady in uniform dancing and the other trying to follow her. The latter suddenly falls to the ground with her legs extending in opposite directions horizontally. Two stage hands then come to the rescue and carry her out. I. S.

LAING AND GREEN

Theatre—Proctor's 125th St.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

The act starts as a duo, soprano and baritone, singing a well-known old-time tune from the wings. The singing becomes clearer and louder as an aged couple comes to the center of the stage. The woman sings the melody, while the man, who has a strong voice, harmonizes. Several other songs of a sentimental vein are rendered and they conclude with a patriotic tune of modern times.

Laing and Green have selected good songs for their act, but there is a tendency for the man to sing too loudly, making it hard to hear the melody sung by his mate. I. S.

CHIEF WHITE BEAVER

Theatre—Harlem Opera House.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

Chief White Beaver is an Indian who has travelled and sings in a number of languages.

The curtain rises on a girl in native Indian costume sitting at the piano as Chief White Beaver enters, also in the costume of his people, singing a well-known American song. He then invites the people in the audience to name different languages and offers to sing in each tongue named. The Chief on this occasion showed a knowledge of Spanish, Yiddish, French, Italian and, of course, Indian. I. S.

DEGNON AND CLIFTON

Theatre—Proctor's 58th St.
Style—Hand balancing.
Time—Fourteen minutes.
Setting—Full stage.

Degnon and Clifton are hand balancers, who offer a routine similar to that presented by Hanlon and Clifton. The same novel opening, which finds Clifton playing a piano solo as the drop rises and the other unusual features of the Hanlon and Clifton formation, are retained. The turn was one of the hits of the show at the Fifty-eighth Street during the first half last week, and can more than hold its own in any company. H. E.

WALTER AND ARCHIE JONES

Theatre—Proctor's 125th St.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

The curtain rises on a dark stage, with the spotlight flashed on two blackface vagabonds sitting on soap boxes and singing a mournful tune. The lights are then switched on and the two engage in a long argument, replete with laughs. The discussion deals with the war, education and old times in the South and is typical of the negro. The two wind up with a duet that makes a hit. They sing the same tune with a different opening stanza several times, but end with the same refrain. They also do a jig between verses.

Walter and Archie Jones have an act that seems destined for higher things. I. S.

KLASS AND TERMINI

Theatre—Palace.
Style—Musical.
Time—Twelve minutes.
Setting—In one.

The combination of Klass and Termini is an excellent one and the two musicians, one a violinist and the other an accordionist, have arranged a combination of popular and classic selections which keeps the act interesting from start to finish. Their style and manner of interpretation lifts the offering away out of the class of the usual musical act.

The act opens before a plush drop with Klass at a grand piano. He plays a short introduction and Termini enters and plays a violin solo. This is followed by "Mighty Lak a Rose" on the violin. Klass then exits and appears with his accordion and the two go into a fast and well arranged medley of popular and rag numbers. A few comedy steps by Termini brightens up the offering and took them off to a big hand. For an encore Termini uses his white violin and another duet finished the offering. W. V.

RETTOR BROTHERS

Theatre—Harlem Opera House.
Style—Acrobatic.
Time—Fourteen minutes.
Setting—Full stage.

The Retter Brothers perform a number of well executed "stunts."

One of them enters in a ridiculously funny costume, trousers twice too large for him, a collar that is so huge it falls over his chest and a prodigious pair of shoes. He is a sort of a contortionist and rolls all over the stage, chairs and tables with calm ease. Toward the end, he goes through a wrestling bout, his opponent being himself, and presents a farcical imitation of genuine wrestlers. He is well supported by his brother. G. S.

BRYAN AND BRODERICK

Theatre—Proctor's 23rd St.
Style—Songs and dances.
Time—Sixteen minutes.
Setting—Full stage.

Bryan and Broderick, man and woman, offer an entertaining routine of songs and dances. The man possesses a good singing voice and the woman is a graceful exponent of the modern dances that are finding such favor in vaudeville at the present time. The man also dances very well. A Porto Rican glide number, including a song, is a bit different from the average.

The act, as it stands, compares favorably with its numerous competitors. H. E.

THE RISING GENERATION

Theatre—Harlem Opera House.
Style—Novelty.
Time—Sixteen minutes.
Setting—Special, full stage.

"The Rising Generation," in which all of the performers are children, is a novelty act and something entirely new.

The curtain rises on a scene near an officer's tent on a plain near the battlefield. Three little girls, dressed as Red Cross nurses, two sailors, a naval officer, an ambulance driver and a cook are standing together. The last named sings a song in a childish voice. This is followed by a poem by one of the sailors and another song by the chorus. They all leave the stage, and a girl in Italian costume appears. The stage is darkened and she recites some limericks and a verse, all in Italian dialect. A lad, in our native soldier uniform, then sings a song, followed by another boy in the dress of the Italian Alpines. A poem is then rendered by one of the sailors and the stage is lit up.

Ten sailors then march out with rifles on their shoulders and go through several drills and a number of popular tunes. None of the children showed any signs of nervousness and their efforts were commendable. I. S.

GUILLIANA FOUR

Theatre—American.
Style—Singing.
Time—Ten minutes.
Setting—Full stage.

The Guiliiana Four is an operatic quartette composed of two men and two women, who render their songs in Italian.

They start off with a couple of quartette numbers. This is followed by a duet by the women who give way to a solo by the baritone.

They finish with another quartette number.

The baritone and the soprano have the best voices, but the four harmonize well and sing their songs with much expression. Their rendition of the "Lucia" sextette was probably their best. E. W.

KIDNER AND REANEY

Theatre—Harlem Opera House.
Style—Singing and talking.
Time—Twelve minutes.
Setting—Special, in one.

The act opens as a blackface comedian in sailor's costumes and the captain of the vessel enter. They engage in a dialogue that draws laughter and follow this up with a pleasant little ditty of the South.

The dialogue is practically the entire act and is put across with snap. The blackface actor has talent and a clever way of bringing out the humor. Another song, however, would fit in well and add vast improvement to the number. I. S.

CLIFTON AND DALE

Theatre—Proctor's 23rd St.
Style—Songs and dances.
Time—Fifteen minutes.
Setting—One.

Act opens with woman singing. Man, who assumes "silly ass" character which, incidentally, he does very well, enters garbed in immaculate evening dress and wearing a monocle. He interrupts a song.

Man then puts over a song which he follows up with a corking eccentric dance. A song by the woman, more comedy talk, a burlesque recitation by the man and a finely executed double dance by the team, sent them off to a man sized hit. The turn should make a good feature for the small time house. With just a little revision here and there, the act could easily hold down a spot on a big time programme. H. E.

VAUDEVILLE

GERTRUDE HOFFMAN

Theatre—Palace.
Style—Dancing.
Time—Forty minutes.
Setting—Special.

Gertrude Hoffman's new act is a one-woman revue in which this talented artist is seen at her very best. gorgeously costumed, finely staged and mounted and with an augmented orchestra under the direction of Max Hoffman, Miss Hoffman is presenting some highly artistic and remarkably executed dances, together with a series of impersonations of well known Broadway stars that is almost uncanny in their realism.

Her first dance, appropriately staged and wonderfully costumed, was a Spanish number, so finely done as to excite audible remarks of praise throughout the entire audience. An orchestral selection followed, giving time for a change of scene and costume, and Miss Hoffman was then seen as Salome in the famous dance before the head of John the Baptist.

Another change and she presented what is doubtless the best and most effective dance number of her entire repertoire. To the stirring strains of Sousa's "Stars and Stripes" she was seen in a number artistic to a degree and thrilling to the utmost in effect.

A change of scene, with a dressing room at the back of the stage was next shown. Here Miss Hoffman, assisted by two maids made a number of rapid costume changes for the characters to be impersonated. Faithful in costume, style and manner, she appeared first as Anne Pennington, next Eddie Foy, then Fannie Brice and finally Bessie McCoy.

The close of the act was a novel number called "A Trip to Coney Island," in which Miss Hoffman, with all the traps of an orchestra drummer, gave a realistic imitation of the numerous amusement places of the island resort. This brought the act to a rousing finish, an offering which, owing to the cleverness of its principal, the manner and style of its presentation, its sparkle and brilliancy, puts it in a class all by itself.

W. V.

NAN HALPERIN

Theatre—Colonial.
Style—Singing novelty.
Time—Twenty-four minutes.
Setting—In three, special.

When the curtain rises, Miss Halperin is discovered in her boudoir bemoaning the fact that a baby has been delivered to her house and she is not "The Youngest in the Family."

She then appears as a high school girl, who demonstrates how the various scholars answer questions in the school room. Humor of the bright sort is embodied in this characterization. A whistle is then heard calling her to a picture show, and she makes her exit by way of the fire-escape. Returning dressed in the height of fashion and covered with an ermine wrap, she sings about all the things in the wearing apparel line she bought just to get one man. This number is a gem.

The next characterization is that of a girl who retires on her wedding eve and awakes on her wedding day attired as a military bride. The song employed in this scene is a clever composition, blending strains of all nationalities, as the bride insists on a military wedding.

Miss Halperin achieves an artistic success with her new song cycle, which is from the pen of William B. Friedlander. Her changes are made in remarkably quick time. The act is sure fire and, presented by an artist who has been and will continue to be a headline attraction in vaudeville.

J. D.

NEW ACTS AND REAPPEARANCES

(Continued from page 10 and on 23 and 25)

"HANDS ACROSS THE SEA"

Theatre—Colonial.
Style—Novelty, musical, dancing.
Time—Thirty-eight minutes.
Setting—Special.

Four scenes, with appropriate setting and costumes for each, featuring Estelle and Adelaide Lovenberg and Simon Neary, assisted by nine others together with a special conductor, make up this new act.

The first set is in Italy, where the neighbors are gathered to celebrate some event with dances and song. A tamborine dance and a hornpipe number, finishing with a flute obligato, was well received. A war song, introducing the allied nations, who appear in emblematic make-up such as the American eagle, the kangaroo, the British lion, etc., is one of the novelties of the offering. The animals finish the scene with an excellent dance.

A scene of Trafalgar Square, London, then comes to view with two girls on guard. They then give a dance and go back to their station, when the Lovenberg Sisters appear and show some stepping that won large applause. The four girls then dance solos, after which they assemble in a dance for the final of the scene.

Ireland, with all of its beauty, is then shown, with the entire company assembled about the stage, singing Irish songs and dancing. Neary delivers an Irish song that was a huge hit. Chorus singing is then indulged in. This is the weakest spot of the act and could easily be eliminated.

The fourth and final scene takes place in front of a velvet drop, where the entire company dances to the tunes of the countries they represent, sending them off to five curtains.

The act could stand cutting, but at present it is a big flash and would undoubtedly score anywhere. The offering is excellently put on, and the wardrobe is in keeping with the production. J. D.

FRISCO

Theatre—Palace.
Style—Jazz dancing.
Time—Twelve minutes.
Setting—Special.

Frisco, the originator of Jazz dancing, assisted by Loretta McDermot and Bert Kelly's Jazz band, is making his vaudeville debut in an offering in which he displays all the novelty steps and eccentric bits of dancing for which he is famous.

The act opened with a short selection by the Jazz band, and then Frisco and Miss McDermott appeared and danced a fox trot, another Jazz selection by the band followed and then, arrayed in the tough clothes of the Bowery, the dancers did the "Kitchen Rag," a number which gave Frisco an opportunity to display some of his best steps.

Another dance number saw the dancer at his best, and at the act's conclusion he was applauded to the echo and called before the curtain for a speech.

Frisco, in making his debut as a vaudevillian has made a wise selection not only in securing the services of such a good dancer as Miss McDermott as a partner, but in getting Kelly's band, which is a corker. The admirers of Frisco's type of entertainer, and they are many, will keenly enjoy the vaudeville offering of this much imitated dancer.

Frisco's stay in vaudeville will undoubtedly be a long one.

W. V.

"THE AFTERMATH"

Theatre—Palace.
Style—Dramatic sketch.
Time—Twenty minutes.
Setting—Special.

Ethel Clifton's sketch, "The Aftermath," a war playlet presented by Miss Clifton and a supporting company of two, is a grim and seamy story of the great conflict, a story which robs war of all its romance and stamps the Hun as a fiend incarnate.

The scenes are laid in a ruined French village near the border of Alsace-Lorraine. The German troops, after twenty months' occupancy, have been forced back, and the village is once more in the hands of the French.

Jeanne Le Maire, the wife of a French soldier at the front, is in the almost ruined cottage which had once been their happy home. In a cradle lies a sleeping infant, and the playlet opens with the arrival of the village priest, who brings a letter telling that her husband, after long service at the front, has been granted a furlough, and is on his way home. Jeanne is at first transported with delight, but a glance at the cradle fills her with despair, and then the story is made plain. The infant is not the child of her husband, but one of the results of German atrocities practiced upon defenseless French women.

Determined to have one short hour of happiness with her husband Jeanne hides the cradle under the table and when he arrives greets him with a happy smile. A cry from the child tells of its presence, and the husband, after hearing the terrible story from his wife's lips, rushes toward the cradle intent upon impaling the child upon the bayonet of his musket. The mother throws herself before him and declares in spite of all that she loves it and will protect it. He then demands that she send it away and she refuses. The husband then seizes his coat and declares he will immediately return to the front. The entrance of the priest at this moment stops him, and a prayer for some means of relief for the unhappy couple is offered. At its conclusion a cry from the mother tells of the sudden death of the child, and this solves the question in so far as the disposition of the infant is concerned, but not the future lives of the couple.

Miss Clifton, an actress of much ability, did some excellent work in the exacting role of the mother, and C. L. Adams made much of the returned soldier. Jos. A. Daley did well in the small part of the priest.

The playlet itself, however, is unsatisfactory, its subject is a terrible one even if it be founded on fact, and the excellent work of Miss Clifton as well as her supporting company can hardly make up for the grim brutality of its subject.

W. V.

SIDNEY TOWNES

Theatre—Royal.
Style—Songs and stories.
Time—Ten minutes.
Setting—In one.

Sidney Townes opens his act with a song and follows it with some comedy talk. Three more songs, with comedy stories sandwiched in between completed the turn.

Townes knows how to put a song over and also has the knack of telling funny stories. He is assisted by Otis Spencer, who accompanies him on the piano. The act was well received.

E. W.

WHITING AND BURT

Theatre—Palace.
Style—Character songs.
Time—Twenty minutes.
Setting—Special.

Some of the cleverest lyrics heard this season set to singable melodies form the basis of the new Whiting and Burt act.

The couple appear before a special drop and sing a comedy quarrel number called "I Can't Get Along With You," a song describing the misunderstandings of husband and wife. The lights are then lowered and through the drop a small bed is moved. In this in night clothes Miss Burt cleverly renders a dainty kid number called "Sleepy Head."

This is followed by one of the cleverest songs in the act, entitled "It Takes a Lot of Jacks to Keep a Jill," a comedy number based upon the high cost of living and tells of the financial ruin facing all young men who invite their sweethearts out to dine or motor.

"I'm Perfectly Well," a comedy Red Cross nurse song sung by both followed, and then in beautiful Chinese costumes they sang a novelty called "What Happened to the Mandarin." Whiting and Burt's abilities as song delineators are too well known to need mention here, and with the excellent material which they now have, their act is far and away the best thing they have ever done.

W. V.

NORTON AND MELNOTTE

Theatre—Palace.
Style—Songs and dances.
Time—Fifteen minutes.
Setting—In one.

Dixie Norton and Coral Melnotte, two girls with fair singing voices and some dancing ability, have a new act in which some published numbers are well presented.

They opened with a "personality" song which was followed by a solo by one of the girls telling of the good days of old. This was accompanied by a rather well executed dance bit, giving the other girl time to change to boy's attire, in which she sang "I Want a Doll."

The act ended with "Give Me the Right to Love You," sung by both girls. On second, the act was well received.

W. V.

ARTIE NELSON

Theatre—Alhambra.
Style—Singing, music, dancing, etc.
Time—Ten minutes.
Setting—In two.

Nelson is a versatile performer. He opens with a song and goes into a soft shoe dance. He then plays the violin and follows with a rag on the piano, and then plays the piano while standing on his head. For a finish he does an acrobatic dance. Nelson would not get very far if he depended on his vocal efforts, but he is so clever in the other things he does that his singing is overlooked. He is an excellent dancer, an expert acrobat, plays the piano well and the violin fairly well.

E. W.

CAPT. GEORGE STEWART

Theatre—Eighty-first Street.
Style—Naval novelogue.
Time—Fourteen minutes.
Setting—One (Special).

Capt. Stewart opens his act with a series of imitations of boat whistles. He next sings a patriotic song. This is followed by an imitation of a trombone, drum, etc. Some realistic imitations of bugle calls conclude the act. All of Capt. Stewart's imitations are exceedingly well done. As a means of presenting his imitations, Capt. Stewart employs a monologue.

H. E.

STOCK REPERTOIRE

FILM PLAYERS GOING INTO STOCK

STEADY WORK IS THE LURE

Within the last two months many players who have been working in pictures for several seasons have deserted the film field to accept the offers of stock managers and, as a consequence, stock audiences throughout the country are hearing for the first time the voices of players made familiar to them through the medium of the screen.

There are various reasons for this, but all are directly due to the war.

The Army and Navy, as well as the several essential civilian occupations, drew many an actor by enlistment into the armed forces and voluntary enrollment in the other essentials.

The selective draft made still greater inroads into the ranks of the actors, and the demand became greater than the supply.

Then came the transportation problem, with the curtailment in the list of traveling shows and the natural increase of the permanent stock companies.

This increase had been so marked that just before the Spanish influenza broke out there were probably twice as many stock companies, of various kinds, through the country as had ever existed before at this time of the year.

Motion picture directors have from time to time drawn on the stock companies for their players, many an actor and actress appearing in the silent drama "between" seasons. It is therefore quite natural that when the stock manager found it impossible to get the players he desired from the stock ranks he should turn to motion pictures for his supply.

That he did not turn in vain is evidenced by the fact that many stock organizations in the country count among their leading members players who have won popularity in pictures.

The offer of good salaries, long seasons and permanency of location lured many an actor from the screen, and as stock will hold its present vogue till transportation facilities return to normal condition it will be some time before the films reclaim the people they are now losing.

Prominent among those who have deserted pictures is Clay Clement, a World Film player, now leading man with the Poli stock at Bridgeport.

Lottie Briscoe, a prominent picture star, has been approached by several stock managers, and is likely to be found with a stock organization when the Spanish influenza permits the resumption of business.

Winifred Westover is another leading lady who is contemplating abandoning screen work to return to stock, as she is negotiating with William Russell for his California stock company, soon to open.

Warda Howard at the end of last season announced she had gone into pictures for good, and appeared in several features during the Summer. The opening of the stock season, however, found her as leading lady of the Warren O'Hara stock at Brockton, and this in spite of the fact that she had received several tempting offers from film concerns.

WAITS TO RE-OPEN

LINTON, Ind., Oct. 26.—The John Lawrence Stock Company has been laying off since the closing of the tenting season ten days ago. It expected to open the opera house season next week, but, with the closing of theatres throughout this section because of the epidemic there is little prospect of the show opening on schedule time.

"FLU" CLOSES KEITH PLAYERS

UNION HILL, N. J., Oct. 26.—Manager William Wood, of Keith's Players at the Hudson Theatre, was notified by the local authorities to close his company because of the Spanish influenza. This city was the last in the State to be ordered closed, and for a time it was thought it would not be closed at all. However, the increase this week of influenza cases caused the city fathers to follow the action taken by other cities in New Jersey and close all places of amusement.

ROBINSONS JOIN IDEAL STOCK

Mr. and Mrs. Stark Robinson have joined Harrison and White's Ideal Players. The show is laying off on account of the epidemic, but hopes soon to resume its bookings through Ohio, Pennsylvania and New York. The roster of the company is: Leo F. Harrison, Ella Josephine Burtis, Dorothy Gavin, Elizabeth Hawthorn, Mr. and Mrs. William Dunn, Frank Spencer, Thomas Alton, Edith Oglesby, Stark Robinson and Myrna Robinson.

MARION HAFF IN NEW YORK

Marion Haff arrived in New York last week from South Royalton, Vt., where she was ill for nearly two weeks with the Spanish influenza.

Miss Haff went to South Royalton about three weeks ago and was taken ill a few days after her arrival. She is still very weak from the effects of the disease and will rest in this city for several weeks.

BRIGGS JOBBING FOR POLI

HARTFORD, Conn., Oct. 24.—M. J. Briggs has been especially engaged to play Tony in "The Heart of Wetonah" which Poli's Players will present next week. Briggs is a member of Wm. Wood's Keith's Players at the Hudson Theatre, Union Hill, N. J., and is jobbing with the Poli stock during the temporary closing of Manager Wood's company owing to the epidemic.

"FLU" HALTS K. C. OPENING

KANSAS CITY, Mo., Oct. 23.—The Oliver Players (Western) were to have opened here at the Auditorium next week, but the city amusement resorts are closed up tight owing to the "flu." The epidemic closed the company last week at Wichita, Kan. Manager Oliver will reorganize the company and reopen early in November.

BURTON AT CAMP LOGAN

CAMP LOGAN, Tex., Oct. 25.—Burt Burton, manager of Burton's Comedians, and Jack Jackson, advance agent, are among the professionals at this cantonment. They are getting up a minstrel show for the Liberty Theatre to be given four performances beginning Nov. 3.

JOIN OLIVER PLAYERS

LINCOLN, Neb., Oct. 26.—Dick Elliott, Bessie Dainty and Ira E. Earl have joined the Otis Oliver Players here and will appear in "Freckles" when the company re-opens.

MATUS JOINS O'HARA STOCK

BROCKTON, Mass., Oct. 24.—Kalman Matus has joined the Warren O'Hara stock at Hathaway's Theatre to play juvenile leads. He opens in "Lilac Time."

ZOLA THELMA JOINS SHEA STOCK

Zola Thelma has joined the Shea-Kinsela Players at the Warburton Theatre, Yonkers, N. Y., to play second business. She succeeds Mildred Southwick.

CENTURY RELEASES TWO PLAYS

"The Girl of the Secret Service" and "The Cabin in the Hills" have just been released for stock by the Century Play Company.

PAULINE BOYLE WELL AGAIN

Pauline Boyle, who has been confined to her home for three weeks with the grip, has recovered and is back at her office.

MASSACHUSETTS STOCK COS. REOPEN

STATE NEARLY NORMAL AGAIN

As a result of the removal of the ban on amusements, twelve permanent stock companies in the State of Massachusetts are reopening this week. The companies thus affected are located in the eastern part of the State, where the epidemic has shown a decline to warrant the authorities issuing orders permitting the return to normal business conditions.

Heading the list of cities is Boston, where the players at the Copley Square Theatre resume their engagement under the direction of Henry Jewett.

Other stocks opening are: The Warren O'Hara Stock at Hathaway's, Brockton, with "Lilac Time"; Emerson Players, at the Academy, Haverhill, with "As Ye Sow"; Shea Players, at the Holyoke Theatre, Holyoke, with "Lilac Time"; Auditorium Players, Auditorium, Lynn, with "Daddy Long Legs"; Goodhue Players, Central Square, with "Mary's Ankle"; Emerson Players, Colonial, Lawrence, with "Lilac Time"; All-Star Players, Opera House, Lowell, with "The Man They Left Behind," and the Players, New Bedford Theatre, New Bedford, with "The Only Girl." The Auditorium Players, at Malden; Harry Kates Stock at the Empire, Salem, and the Somerville Players, Somerville, are also slated among those opening.

Of the above named companies, Manager O'Hara, at New Bedford, was closed for the longest time, it being nearly three weeks since the organization was ordered to close. New Bedford, next to Fall River, was the hardest hit by the epidemic of any of the Massachusetts towns near Boston, and was closed several days before the big town of the Bay State.

Except for the two towns above mentioned, the majority of the towns in Massachusetts closed with Boston, and have been darkened, so far as amusements were concerned, for two weeks.

The Shea-Kinsela Stock, at the Warburton Theatre, Yonkers, N. Y., which was closed on Tuesday, October 8, is another company joining the active ranks this week. It will resume with "The Brat."

While the majority of the companies reopen with the same roster they closed with, several have lost members either through the draft or because players have taken other engagements.

Warren O'Hara's Brockton company was the worst hit in this particular, and reopens with four new members.

BLANEY STOCK SELLS BONDS

TROY, N. Y., Oct. 25.—The members of the Blaney Stock Company at the Lyceum Theatre, who are laying off because of the epidemic, have joined the Liberty Bond sellers and are doing good work for Uncle Sam. Last night, at a street gathering, they helped to dispose of \$21,000 worth of bonds, and between sales entertained the crowds. Dan Malloy, Fred Ormonde, Carolyn Morrison, Lawrence O'Brien, Frank Dufresne, Hazel Corrine, Augusta Gill and Jack Lorenze were among those who entertained. The Blaneys have offered the Lyceum Theatre to the local authorities for hospital or other purposes while the epidemic is on.

BRIDGEPORT DOING WELL

BRIDGEPORT, Conn., Oct. 26.—Poli's Players at the Lyric continue to draw good attendance in spite of the Spanish influenza. This week's bill is "Bought and Paid For." Next week will see a new stock release, "The Cabin in the Hills."

LINCOLN STOCK CLOSED BY FLU

LINCOLN, Neb., Oct. 24.—The Otis Oliver Players at the Lyric Theatre were closed last Saturday, the order of closing taking effect at noon. Last week was the forty-sixth for the company in this city, and it will lay off until the ban caused by the epidemic is lifted and then resume with "Freckles" as the bill and "Playthings" to follow.

HARTFORD BUSINESS POOR

HARTFORD, Conn., Oct. 25.—The epidemic has had the effect of keeping the public away from the theatres to a very large extent with the result that the attendance at Poli's Palace is far from good. This week's bill is "The Heart of Wetonah." Next week, "Pal o' Mine."

WILL OPEN IN MOOSE JAW

MOOSE JAW, Sask., Oct. 25.—The Carmelo Musical Comedy Company is due to open a stock engagement of twenty weeks at the Sherman Theatre, beginning next Monday. Manager Fred Carmelo and a member of his company were married recently.

WEDS AUTOMOBILE MAN

NEW BEDFORD, Mass., Oct. 24.—Marie Fountain, of the Luttenger Stock Company, was married last Thursday to Frank L. Stott, a wealthy automobile manufacturer of Boston. Helen Kinsel and Sylvia Cushman were present at the ceremony.

BLANEY SIGNS MISS HOWELL

BALTIMORE, Md., Oct. 22.—Virginia Howell has joined the Blaney Stock Company at the Colonial Theatre, and will make her debut with the company in "The Girl Who Came Back," when the epidemic permits the house to reopen.

WARDA HOWARD IN NEW YORK

BROCKTON, Mass., Oct. 26.—Taking advantage of the temporary closing of the Hathaway Theatre stock, of which she is a member, Warda Howard is on a visit to New York. She will return to Brockton the end of the week.

RACINE TO HAVE BESSEY STOCK

RACINE, Wis., Oct. 28.—Jack Bessey is preparing to open a season of stock in this city. He has secured for his first three bills "Common Clay," "Cheating Cheaters," and "Johnny, Get Your Gun."

"FLU" HALTS MINTURN STOCK

MILWAUKEE, Wis., Oct. 26.—The Harry Minturn stock at the Shubert Theatre, in common with all the other shows in the city, was ordered closed today by the local authorities.

BRISTER SIGNS FOR DENVER

DENVER, Col., Oct. 24.—Robert Brister has signed with O. D. Woodward as leading man of the Woodward Stock, opening in two weeks at the Denham Theatre.

LAYS OFF IN NEW YORK

NEW BEDFORD, Mass., Oct. 25.—Al Swenson, of the New Bedford Players, is spending his enforced vacation in New York. He will return here Saturday.

JOINS DES MOINES STOCK

DES MOINES, Ia., Oct. 24.—Ilroy Elkins, juvenile man, formerly of the Otis Oliver Players at Lincoln, Neb., has joined the Princess Theatre Stock, this city.

O'HARA SIGNS HELEN KINSEL

BROCKTON, Mass., Oct. 27.—Helen Kinsel has been engaged by Warren O'Hara for his stock company at Hathaway's Theatre.

MORRISON JOINS CENTURY PLAY

Lee Morrison, a well-known theatrical man, has joined the Century Play Company's forces.



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A CHANCE TO THINK

The current period of inactivity in film production, while regrettable from every conceivable standpoint, at least offers the picture magnates one opportunity that should not be overlooked—the opportunity to get together and intelligently discuss a few of the problems which, if not solved in the near future, may be productive of decidedly serious results.

While their minds are off the multifarious details of manufacturing for the next two and a half weeks, it might be an excellent idea for the big men of the industry to formulate plans for the betterment of the present expensive and foolish distribution system. Those who profess to know, including many of the larger picture manufacturers themselves, fully believe that millions of dollars can be saved by the establishment of co-operative exchanges in important centers throughout the country.

As film wiseacres love to point out, there are several cities that contain nearly as many exchanges as exhibitors. Conditions of this sort as a matter of course preclude the possibility of any of them making money. Inasmuch as it is possible to remedy these conditions there seems to be no good reason why they should be allowed to exist.

The lay-off period might likewise be taken advantage of by scenario departments charged with the responsibility of furnishing leading film stars with suitable vehicles. There is no denying that the majority of the photoplays ground out weekly for the purpose of exploiting the talents of the best liked screen stars, are sadly lacking in dramatic values, and the waning of the popularity of more than one big box-office asset can be traced directly to the inane stories they have been forced to put on the screen.

Heads of film concerns might also consider instituting certain reforms in the advertising of their productions. Exhibitors, by this time, are pretty wise and even the dullest picture showman isn't fooled any longer by extravagant claims as presented in display type.

The subject of film deposits is another question that has never been satisfactorily settled, and which should be properly adjusted before the resumption of activities. A little common sense study of the problem of studio wastage, that might possibly result in untangling the useless systems established by so-called "efficiency engi-

neers" in many of the picture plants during the past few years, should also bring forth some excellent results.

TWENTY-FIVE YEARS AGO

Caroline Miskel was with "A Temperance Town."

Frederic Melville played "Hertzog" with Springer and Welly's "Black Crook" company.

Laura Burt was with "In Old Kentucky." M. Witmark and Sons published an advertisement of "Back Among the Old Folks Once Again," in THE CLIPPER, being the first to reproduce the music of a song in an advertisement "to save a singer the time which would be lost in writing and receiving copy."

A mass-meeting was held at Lake Charles, La., to protest against the use of "The Creole Beauties" as a title of a "wandering troupe of negro female half-breeds."

J. K. Emmett produced "Fritz in Prosperity."

Charles Francois Gounod died at Paris, France.

Peter S. Clark was advance representative for Russell Bros. Comedians.

The Four Cohans were playing the sketch "A Hundred Years Ahead."

THANKS THE PROFESSION

Editor, NEW YORK CLIPPER:

Dear Sir: Please express to the profession the thanks of the Fourth Liberty Loan Committee of Dayton, Ohio, for the services of the performers playing in Dayton the first week of the "Drive"; and especially to Miss Frances Kennedy, headliner, playing at Keith's.

Miss Kennedy spoke to 3,000 men and 1,500 women at the Dayton-Wright Airplane factory Monday noon; 2,000 men and 1,000 women at the "Delco," manufacturers of ignition apparatus, Tuesday; 1,000 men and 500 women at the Maxwell Motor Car Company, manufacturers of army trucks, Wednesday; 3,000 men and 2,000 women at the National Cash Register Company, manufacturers of revolvers and shells for the army Thursday; 3,000 men and 1,000 women at the Dayton Metal Products Company, manufacturers of shells, Friday, and addressed 5,000 women war workers on Court House lawn Saturday.

Too much praise cannot be given this young lady for her valuable services rendered at this time, and the local committee feels that their success in putting this county "across" was due largely to the enthusiasm inspired by her efforts.

Very respectfully,

WILLIAM H. HANLEY,

Chairman, Speakers' Committee.

Dayton, Ohio, October 11, 1918.

Answers to Queries

Films.—They are sisters. About twenty-one and twenty-four.

C. S.—Willie Ritchie, the former fighter, has appeared in vaudeville.

S. B. E.—A saxophone is a reed instrument. About eighty-five dollars.

S. H. Semon, of the Ringling Brothers Shows, has been called to the colors.

Constant Reader.—No such actor is known to us. He died four years ago.

S. S.—Robert Wayne, a vaudeville performer was drowned in August, 1905.

W. L. B.—Jesse Lasky sailed on the Lusitania for Europe in November, 1910.

R. J. H.—George Arliss signed a contract in 1917 to appear in one five-reel picture.

G. E. S.—Minnie Burt broke her leg ten years ago while playing in "Fifty to one shot."

B. S. K.—Adeline Genee appeared at the Coliseum Theatre, London, at the close of her engagement in New York, in May, 1911.

V. G. The routes of all shows playing New Jersey are uncertain owing to the influenza.

E. A. S.—Forbes-Robertson came to this country as a member of Henry Irving's company.

S. A.—Alma Gluck is married to Zimbalist, the violinist. She is the mother of a baby boy.

H. B.—Cohan and Harris sold their interest in the Nixon, Cohan and Harris circuit in 1908.

F. J. L.—Mme. Barrientos, the Spanish soprano, obtained a divorce from her husband in June, 1916.

W. B. T.—Moving picture houses during the infantile paralysis epidemic in 1916 barred small children.

Graham, Toronto.—The person you refer to never played Hamlet. He did play Shylock about ten years ago.

K. E. J., Buffalo.—Mary Pickford's maiden name was Gladys Mary Smith. She is married to Owen Moore.

W. S.—Pauline Chase was married on Oct. 24, 1914, to A. V. Drummond, son of a well-known English banker.

G. A. L.—The Colonnade Opera House, at Sullivan, Ontario, Canada, was totally burned on September 3, 1908.

S. E.—"Brewsters' Millions" was produced in the "Movies" in 1914 by the Jesse L. Lasky Feature Play Company.

T. E. O.—Do not know the address of Cordelia Howard. To the best of our knowledge she is no longer living.

J. E. W.—Do not know the address of Madame Mimi Aguglia. Perhaps some of the readers of the Clipper can supply it.

H. V. N.—Lew Fields demonstrated his dramatic ability in character roles in Weber & Fields' production in their Music Hall.

Leslie H. Stevenson, formerly with the Sells-Floto Shows, is now a sergeant with Co. 61, Prov. Tr. Bn., at Camp Travis, Texas.

Eddie Hayes, formerly of the house committee of New York branch of the Showmen's League of America is in France.

A. G.—In four handed euchre playing partners with your partner dealing you can order the trump up and play with him as a partner.

K. V. Tom Young, formerly with the Great White Way Shows, has heeded the call to the colors and is stationed at Williamson, W. Va.

L. M.—A. Engel and J. Horst original authors of "The Blue Mouse" brought suit against the Shubert Theatrical Company for \$50,000 four years ago.

C. E. Arthur Miller, formerly with the Kennedy-Wortham Shows, is now with the 3d Co., Enlisted Students Specialty School, M. G. T. C., at Camp Hancock, Augusta, Ga.

M. A. C.—The Manhattan Opera House was transferred in 1910 by Oscar Hammerstein and his wife Malvina, to the Hammerstein Opera Company for a cash consideration.

J. J. H.—The Jazz Band you mention is no longer in existence. If you wish to communicate with one of its members and will write again we may be able to give you the address.

Wm. W. W.—Regret that we are unable to furnish the address of Wilna Wigginson. You might address a letter in care of this office and it will be advertised. In this way you may get in touch with her.

Rialto Rattles

POPULAR GREETING

Good morning! Where did you lay off last week?

THEATRICAL MYSTERIES NO. 17.

Why do property men always wear funny looking hats while working back stage?

MAKING IT INCLUSIVE

Sign in front of a Brooklyn theatre reads: High class vaudeville and "The Public Be Damned."

EVEN WORSE THAN THAT

The future of the ticket speculating game at the present time appears to be decidedly speculative.

THINGS TO WORRY ABOUT

Joe Flynn is studying elocution and contemplates introducing a recitation as an encore to his magical act.

LOOKS THAT WAY

Looks as if that muchly discussed "shortage of vaudeville acts" problem had been settled temporarily, at least.

SOUNDS REASONABLE

Judging by the number of \$100,000 law suits started by picture stars, the innocent bystander would be led to believe that there must be a terrific amount of "con" in the average movie salary contract.

WE ADMIT IT

"Salome," according to a person who has seen the show, gives Theda Bara a wonderful opportunity to display her histrionic ability. After giving the "Salome" still pictures the well known once over, we'll have to admit he's right.

THEIR FAVORITE PLAYS

"The Matinee Hero."—Corse Payton.
"Friendly Enemies."—Klaw and Erlanger.
"An Ideal Husband."—Nat Goodwin.
"Fiddlers Three."—Jules Lenzberg, Ben Bernie, Oscar Lorraine.
"Daddies"—Ed. McNamee, Bob Hall, Joe Laurie.

JACK'S FRIEND MEANT WELL

Jack Dunham lost his pet fox-terrier last week, and an actor friend suggested that it might be a good idea to insert an advertisement in the newspapers in order to bring about the return of the missing canine. "What's the use," retorted Jack gloomily. "You know as well as I do that the dog can't read."

HEARD ON THE RIALTO

"When didja get in?"
"I was just starting in to save some dough too."
"How long do you think it'll last?"
"A cabaret job would look immense right now."
"It's my first lay-off in thirty weeks."
"Broadway hasn't changed a bit in three months."
"We were cleaning up in great shape before the epidemic forced us to quit."
"See if you can't hit our agent up for a little coin."

WHAT THEY USED TO BE

Walter Brower, the monologist, was once a drug clerk in Louisville.
Robert T. Haines, the legitimate actor, was once a clerk in a law office in Kansas City.
Lew Madden, of Madden and Ford, was once the leader of the orchestra in Poli's, Waterbury.
Donald Kerr, of Kerr and Watson, was once a candy boy at the Majestic Theatre, Milwaukee.
William A. Brady, the producer was once Jim Corbett's manager.

CLOSE MUTT AND JEFF

KISSIMEE, Fla., October 26.—The state health department here has closed "Mutt and Jeff." The men are laying off in Jacksonville, Florida.

To the Vaudeville Artists

The present condition of theatricals is most discouraging and a calamity of this kind must necessarily cause a great hardship to artists all over the country. It comes to us like a thunderbolt out of a clear sky.

Inasmuch as we never had a precedent to guide us, theatrical managers as well as artists were entirely unprepared for this, and after a long summer lay off both are in no condition to stand prolonged idleness. The question arises, "What are we to do?" I fully admit I haven't, up to the present, figured out any proposition to take care of this situation. Each theatre in the different towns have done what they could consistent with their own condition, in caring for those in distress.

This trouble can't last much longer and out of it all will no doubt come some good. The theatrical profession on a whole is a happy-go-lucky sort and calamities of this kind should teach us all a lesson. One solution would be brought about by the working together of every single element in vaudeville—the artist, the manager, the booker, etc., etc. If a fund were started, to be called, let us say, the "Emergency Fund," and to be used only for emergencies, great good could be accomplished and situations like the present one met to the fullest extent. The National Vaudeville Artists was started to prepare for emergencies like the present one. Unfortunately, the N. V. A. is a new organization, has been compelled to spend a good deal of money to make a start, and according to general conviction, has achieved many of its aims and ambitions. If it were a little older it might be able to handle the present situation. As matters stand now, vaudeville people must go along as bravely and cheerfully as they can, stand shoulder to shoulder, and meet conditions with fortitude.

To repeat: out of the present difficulty something good and lasting is bound to come in the way of preparation for unforeseen trouble. I advise that we wait until the present conditions have passed away and that then we all get together and see if we can't prevent a recurrence of any great hardship to vaudeville artists, no matter what emergency may arise in the future. As to the future, if the artists will have confidence in each other and are willing to contribute a small amount each year to be laid aside and invested with the proper safeguard as to its being distributed when needed in the proper way and for the benefit of all, you will have accomplished something that will not only raise the standard of the vaudeville artists, but will save suffering and in the future you will be able to meet the conditions if any similar calamity should occur.

I should like to hear from artists on this subject, also from any that are in immediate need. We expect that most of the theatres throughout the country will open in the next two weeks.

E. F. ALBEE

EVA PUCK is confined to her home with a cold.

Betty Bond is sick-a-bed. She has the grippe.

Lew Reed and the **Wright Girls** are preparing a new act.

Violet Heming is the authoress of a vaudeville playlet.

George Price has been engaged to play in "The Midnight Frolic."

Wanda Lyon has been added to the cast of "She Took a Chance."

Mae Thompson, of "You're in Love" fame, has given birth to a baby girl.

Jeanette Dupre and **Eleanor Wilson** are coming East after a tour of the coast.

Clarence Hibbard, the minstrel, will shortly present a new act in vaudeville.

Marie Hartman last week lost her mother, who died from a paralytic stroke.

Isadora Duncan's pupils will direct the rehearsals of the dances of "The Betrothal."

George O'Brien, of the **Max Hart** office, is sick with an attack of the Spanish influenza.

Frederich Truesdel and **Charles A. Stevenson** are additions to the cast of "Peter's Mother."

Al Leight is now booking the **Grand Opera House** in **Brooklyn**, six acts and pictures.

Ben Atwell, in advance of "Seven Days Leave" is ill with the influenza in **Kansas City, Mo.**

The **Four Jazz Girls** have been booked by **Al Leight** for the **Grand Opera House** this week.

Harry R. Hoyt is now with the **Eastern "Oh, Boy" Company** playing the part of **Jim Marvin**.

Jack P. Foy continues to be a feature with his piano playing at the **Plaza**, in **Freeport, L. I.**

Emilie Lea has been engaged by **John Cort** to appear in "Gloriana," starring **Eleanor Painter**.

Joe and Irene Riley were booked upstate in **Kingston** and **Poughkeepsie**, but both houses closed.

Allan K. Foster has returned to the **Shubert** forces as dance arranger for their musical productions.

George Anderson, husband of **Fritzie Scheff**, has been wounded, "degree undetermined," in **France**.

Evans, Green and Regal are laying off in their home town, **So. Bethlehem, Pa.**, until the epidemic is over.

Alexis Kosloff, of the **Imperial Russian Ballet** joined the "Sinbad" Company at the **Casino**, last week.

Henry E. Dixey has been engaged for a play called "The Long Dash," which the **Shuberts** will present here.

Edna Baker is collaborating on a comedy which has been promised the consideration of **Cohan and Harris**.

Lieutenant Earl Metcalfe, of the **Sixty-ninth**, former **Lubin** picture star, is back from a year's service in **France**.

Joe Daly, film department of the **U. S. O.**, has been ordered to appear for medical examination under the new draft.

Ruth Donnelly is rehearsing the part left vacant by the illness of **Kathleen Harris Barrymore** in "The Big Chance."

ABOUT YOU! AND YOU!! AND YOU!!!

Joe Mack broke one of the small bones in his right hand, while playing in a picture with **Harold Lockwood**, last week.

Bert Fitzgibbons, the "nut" comique, has just started a tour of the **Orpheum Circuit**, making the tenth time for him.

Grindell and Esther have rented their home in **New Jersey** and have taken an apartment in **New York** for the **Winter**.

Mme. Schumann-Heink assisted **Jack Hazzard's** **Liberty Bond** sale at the **New Amsterdam Theatre** last Saturday night.

W. C. Fields has signed with **Hugh McIntosh** for a twenty weeks engagement in **Australia**, to appear in the **Tivoli** revues.

Charles Sugah-Turner has completed a three-act comedy, entitled "So This Is Love," to be produced later in the season.

William Elliot was confined to his bed for one day last week because of illness for the first time in twenty-five years.

Clara Clemons, wife of **Ossip Gabrilowitsch**, has gone to **Detroit** to continue her speeches on behalf of the **Liberty Loan**.

A. S. Stern has recovered sufficiently from an attack of illness to be at his office in the **Knickerbocker Building** again.

Ballard MacDonald, the song writer, has been ordered to report for military service at **Camp Meigs**, **Washington, D. C.**

Hal Skelley has made such a big hit in "Fiddlers Three" that **John Cort** has placed him under contract for five years.

Anna Case, the grand opera singer, is about to make her debut as a movie star in a picture entitled "The Golden Chance."

Eddie Barto and **Florence Clark**, playing the **Orpheum Circuit** as vaudeville partners, were married in **Oakland** last week.

The **Cameron Sisters** have been engaged by the **Shuberts** to supply a dancing act in their musical comedy, "Miss Simplcity."

George Mac Donald of **Malden, Mass.**, formerly known as **Bert Mack** will return to the stage this month after a two years' absence.

Russel D. McNeill of **Kansas City, Mo.**, has been assigned to the **Liberty Theatre** at **Camp Devens** to assist Manager **Harry Cappel**.

Georgie Drew Mendum, whose grandfather left \$100,000, last week lost her legal battle for the appointment of a new conservator.

Jack Dunham and **Sam Edwards** are back in **New York**, playing the **Loew Circuit**, after a two years' tour of the western houses.

Texas McCloud, the **Ward Sisters**, **Mildred Guenther**, the **Marvelous Millers** and **Patsy Delaney** are in the new revue at **Churchill's**.

Harry Evens, of **Evens and Sydney**, was taken ill with the influenza at **South Bethlehem, Pa.**, and returned to his home in **New York**.

Riccardo Martin and **Orville Harrold** will be heard at alternate performances of "Tales of Hoffmann" at the **Park Theatre** this week.

Mrs. Thomas Whiffen, has decided to retire at the end of next year, during which she expects to fill an engagement on the legitimate stage.

Robert Mallett and **Tommie Grey**, both former pages at the **Hippodrome**, were reported to have been killed in action in **France** last week.

Flora Finch, the film comedienne, is busily engaged at present breaking in a new vaudeville skit, written for her by **J. Horace Mortimer**.

W. H. Gilmore is a busy director these days. He is managing the rehearsals of "The Big Chance," "Roads of Destiny" and "The Riddle Woman."

Eddie Dunn, of the **Cohan and Harris** offices has recovered from a severe attack of the grip and is back at his desk after an absence of two weeks.

Norman Hackett is directing the daily rehearsals of the **Dixie Minstrels** at the **Camp Dix Liberty Theatre**, closed because of the quarantine.

Byron Hawkins, juvenile, closed recently with the "Unmarried Mother" Company and has entered the **Students' Training Corps** at **Harvard college**.

A. G. Andrews has been engaged for an important part in **Robert Hilliard's** production, "A Prince There Was," to be produced later in the month.

Edmund Lowe, last seen on **Broadway** as the **Kentuckian** in "The Walkoffs," has been engaged to play in "Roads of Destiny," opposite **Florence Reed**.

Francis Ford, who quit acting for the **Universal** several months ago, to produce his own pictures, has just finished a new serial, written by **John Clymer**.

Wm. A. Gallagher, who has been a guest at the **Elks' Home**, **Bedford, Va.**, for the past fifteen years, has resigned and gone to his home lodge at **Minneapolis**.

Cornelius Hesterberg, formerly manager of the **Parkside Theatre**, **Brooklyn**, was reported killed in action in **France** last week. He belonged to an infantry regiment.

Jean Mann the **Irish soprano**, who sang at the **Manhattan Opera House** when **Oscar Hammerstein** was the impresario there, has been engaged to play in "Head Over Heels."

Isabelle Lowe and **Tom Richards** have been engaged by the **Shuberts** for the leading roles in "Laugh and Grow Thine," formerly known as "The Melting of Molly."

Eugene and Willie Howard gave an entertainment at the **Young Women's Hebrew Association** last week to help purchase and equip an ambulance to be sent overseas.

The seven sixteen-year-old heroines of "The Betrothal" will be **Boots Wooster**, **Winifred Lennihan**, **Flora Sheffield**, **June Walker**, **Gladys George**, **May Collins** and **Harriet Johnson**.

William Devereux now playing the butler in "The Saving Grace," **Cyril Maude's** production, has written a play that **Fred Terry**, the **English actor-manager**, will produce in **London**.

John McCormack, the famous **Irish tenor**, has adopted the ten children of his sister, who, with her husband, lost her life when a ship on which she was sailing was torpedoed near **Ireland**.

Charles Webster has been engaged to play the roles of **Peter Stuyvesant**, **John Hancock** and **Mr. Asquith** in "Freedom," which the **Shuberts** and **Wm. Faversham** will present Saturday night.

Anna Wheaton, **Laurie and Bronson**, **Hale and Patterson's** **Original Dixie Jazz Band**, **Fred and Adele Astaire**, **Nat Carr**, **Constance and Irene Farber**, **Mlle. Dolci**, **Harry Rose**, **J. C. Nugent**, **Charles Alceo**, **Acro Brothers** and **Isabel Rodriguez** were

included in the bill of the concert at the **Winter Garden** last Sunday night.

P. W. Heroy, **Eastern Passenger Agent** of the **Central Railroad of New Jersey** is now located in the office of the **United States Railroad Administration**, at **110 West Forty-second Street**, **New York**.

Benny Piermont, formerly a booking agent with the **Sheedy** office, who left for **France** last March, sends word from the front that he is with the **306th Infantry**, **A. E. F.**, and is now a sergeant.

Marie Nomicos, a dramatic soprano who has sung in **Moscow**, and who is a native of **Asia Minor**, has arrived in **New York**. She speaks and sings **French**, **Italian** and **Russian**, but is not familiar with **English**.

Evelyn Hubbel, chaperon at the **Terrace Garden Dance Palace**, has arranged to furnish free dancing instructions each Monday to 100 boys in uniform. She will be assisted by some **Castle House** instructors.

A. H. Kelley formerly connected with the theatrical business as a manager, has arrived in **New York** seeking **Arthur E. Sprague** an actor, but has been unable to locate him. Kelly resides at **355 Pearl St.**, **Brooklyn**.

Howard L. McKinnon, who was a member of the **Greater City Quartette** before entering the army, was reported seriously injured in the recent **Franco-American** advance on the **Champagne** front, three or four weeks ago.

Morris Fitzer, who has had charge of the advertising force at the **Camp Dix Liberty Theatre**, has returned to **Syracuse** to take up again the management of his motion picture houses there, the **Regent** and **Happy Hour**.

Daniel Mayer, the concert director, received a cable from **England** last week announcing the death of his eldest son, **Emile Nicolas**, who died at the **Military Hospital**, at **Portsmouth**, from pneumonia, the result of being gassed.

Marcella Sembrich has returned from **Lake Placid, New York**, to her city home at **Twenty-one East Eighty-second Street**. She has almost completely regained her health which had been poor after her serious illness of last Spring.

Frank Carman, **Polly Moran**, **Tom Lewis**, **Lillian Bradley**, **Solly Cohen** and the trio from **Shanley's Restaurant** appeared at the first concert of the **Ethical Culture Society** last week. Over three hundred men in uniform were present.

John H. Springer, **Charles Burnham**, **Andrew Mack** and **Bessie Clayton** were among the buyers last week at the sale of the effects of the late **Charles E. Rector** at **Smith's Knickerbocker Sales Rooms**. Springer purchased a mahogany throne chair in the style of **Louis XVI** for \$160.

Harry Fermilye is with the automobile convoy with the **American Army** on the **French** front. He is combining his talents as an editor, an actor and a soldier. While not doing his duties in the latter capacity, he is either acting for the benefit of his comrades or assisting with editing "The Radiator," the official newspaper of the **United States Army Ambulance Service**, published at **Lonechamps, France**.

W. K. Dockstader, manager of the **Garrick Theatre**, **Wilmington, Del.**, had the laugh turned on him last week in a crowded barber shop in that city. While waiting his turn **Dockstader** looked the crowd over and declared he did not believe there was any one present who would buy a **Liberty Bond** even if offered to him for \$95. One man asked in a quiet tone if **Dockstader** would sell a bond for the figure named. **Dockstader** replied "yes," whereat the quiet individual peeled off ninety-five perfectly good dollars, turned in his subscription and got his receipt, leaving it up to the theatrical manager to make good the remaining \$5.

THE RED CROSS DRIVE!

PREPARE TO DO YOUR BIT BY SINGING THIS GREAT HIT!

**A Tribute
To the Girls
Who Take
Care of
Our Boys**



**HERE'S
YOUR
COPY!**

Spiritually Beautiful

Moderato Espessivo

Till Voice

The Rose of "No Man's Land"

By JACK CADDIGAN & JAS. A. BRENNAN

Writers of
"We're All Going Calling On The Kaiser"

Grow in life's gar-den fair, I've seen some beau-ti-ful flow-ers, splen-dor,
Down to the trail of woe, Out of the hea-ven-ly
hours, - sent her. Lost in their fra-grance rare; God in his won-der-ful mer-cy has
Cheer-ing the world be-low; But I have found an-
CHORUS With Expression Won-drous be-yond com-her pare-
There's a rose that grows on "No Man's Land," And it's won-der-ful to
see, Tho' it's spray'd with tears, it will live for years, In my
gar-den of mem-o-ry It's the one red rose the sol-dier knows, It's the
work of the Mas-ter's hand, 'Mid the war's great curse, stands the
Red Cross Nurse-She's the rose of "No Man's Land!"

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**"Mid
the
War's
Great
Curse
Stands
the
Red
Cross
Nurse"**

**Save Time—
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301 Chickering Hall

BURLESQUE

BURLESQUE CO'S SELL \$3,000,000 OF BONDS

ALL COMPANIES AID DRIVE

The burlesque houses throughout the country did their share toward making the Fourth Liberty Loan a success. Although many houses were closed on account of the Spanish influenza epidemic, a good showing was nevertheless made.

In Boston, the houses were closed during the entire drive. Newark, N. J., closed after a week and three days of the drive. But during that time, Miner's Empire sold \$63,100 worth of bonds.

In Philadelphia, the houses were open only three days. The Casino sold \$42,750 worth in that time. Manager Leslie had a curtain painted with the Kaiser, Crown Prince and Von Hindenburg pictures on it and allowed every buyer of a bond three balls to throw at the curtain. It was a big success.

In Baltimore the houses were opened a week and two days during the drive. The Palace sold \$73,500 worth during that time, which was second of all theatres in that city. Keith's Maryland, the first class vaudeville house, beating the Palace out for first honors.

In four performances in Washington the Gayety sold \$70,250 worth. Manager Jarboe got out a one sheet advertising the bond sale which he had his advertising crew place in windows all over the city, at the same time keeping the name of the Gayety before the public during the time the house is closed.

The New Lyceum sold \$23,850 worth.

At the Victoria, Pittsburgh, the house closed before the drive started. The employees, however, took \$2,350 worth of bonds.

In Akron, the theatres were not used in the campaign, as the city oversubscribed its allotment by over \$1,000,000.

The Gayety, Omaha, was closed during the entire drive.

Kansas City had only three days to work. The Gayety sold \$15,000 worth.

In Detroit, which remained open during the entire drive, the Gayety sold \$112,000 worth. During the Ben Welch week, subscriptions among Gayety Theatre audiences, stimulated by the salesmanship abilities of Pat Kearney and Ben Welch, led those of all local playhouses during the week, totalling \$37,400.

Prominent business men and heads of the largest industries in Detroit visited the Gayety at each performance and assisted in selling bonds.

In Louisville, the theatres were closed on account of the epidemic and no bonds were sold at any of the houses.

The theatres in Rochester closed on Oct. 9, giving them one week and two days to work. During that time the Gayety sold \$6,700 worth. The employees of the house took \$2,100 of this amount.

The Empire, Albany, started the drive Oct. 5 and the house closed the 8th, giving it three days in which to work. It sold \$47,600.

Court Wheeling, in two weeks, sold \$21,500 worth.

The Casino, Brooklyn, sold \$107,650 worth. Other theatres were as follows:

Miner's in the Bronx, sold \$64,250.

The Empire, Brooklyn, sold \$190,250.

The Crescent, Brooklyn, sold \$57,550.

Hurtig and Seamon's Theatre, \$185,000.

Star Theatre, Brooklyn, \$96,850.

Columbia, New York, \$340,650.

The Majestic, Jersey City, started the drive Oct. 7 and had only three nights, as the house closed. They sold \$45,250 during the three days.

The Gayety, Brooklyn, sold \$53,200; Olympic, New York, \$103,250.

The Grand, Hartford, \$56,750.
The Empire, Hoboken, \$12,500.
The Peoples, \$15,000; Trocadero, \$18,250, and Gayety, \$16,300, all of Philadelphia.

The Nesbit, Wilkes-Barre, \$11,100.

The Majestic, Scranton, \$16,250.

The Gayety, Baltimore, \$52,100.

The Star, Cleveland, \$45,250.

The Empire, Cleveland, \$45,100.

The Empire, Toledo, \$47,250.

The Lyric, Dayton, \$46,150.

The Columbia, \$111,000; Star and Garter, \$92,800; Englewood, \$65,150; Crown, \$53,200, all of Chicago.

The Gayety, Minneapolis, \$46,150.

The Star, St. Paul, \$60,100.

The Century, Kansas City, \$6,450.

The Cadillac, Detroit, \$70,150.

The Avenue, Detroit, \$40,250.

The Gayety, Buffalo, \$32,850, and Garden, Buffalo, \$26,100.

All made a total of \$2,799,900.

Up to the time of going to press we had not received the returns from twenty houses, which would make the total much larger.

The Columbia Amusement Company subscribed to \$150,000 worth of this loan in addition to the amount mentioned above, and Hurtig and Seamon purchased \$20,000 worth, making a grand total of \$2,979,900 worth of bonds sold through the burlesque houses of the country.

With the full amount in from all houses it would easily go over the \$3,000,000 mark.

ANNA FINK IN HOSPITAL

Anna Fink, ex-soubrette of the "Tempters," is confined at the Misericordia Hospital, New York, where she was operated on last week. Her condition is good. Miss Fink is the wife of Max Field, principal comedian of the "Tempters."

SID FINBERG LOSES WIFE

Bertha Asher, wife of Sid Finberg, died at her home in the Bronx Oct. 6th from influenza. She was buried at the family plot at Bayside Cemetery. She was thirty years of age. She is survived by her husband and two children.

DALY SUCCEEDS MORROW

PHILADELPHIA, Pa., Oct. 26.—Hugh Daly, formerly assistant treasurer of the Trocadero Theatre has been appointed manager of that house. He succeeded Bobby Morrow, who died in this City Oct. 3 of the Spanish Influenza.

BEN HOWARD AT CAMP MEADE

BALTIMORE, Md., Oct. 25.—Corp. Ben Blaatt is located at Camp Meade in Company 11, 3rd Division Battery, instructing new men. Corp. Blaatt was Ben Howard, one of burlesque's funny comedians last season.

WHITEHEAD SIGNS LEDERER

Owner John Whitehead has re-engaged Lew Lederer as comedian for his "Pennant Winners." Lederer will be with the show when it opens again. Will Harmon has closed with the show.

KLINE REPLACES RODERO

Rube Bernstein has engaged Sammy Kline as straight man for his "Follies of Pleasure" company, replacing Ben Roderio. Kline started in the new role at the Olympic last week.

A. B. C. ENLARGES OFFICES

The American Burlesque Association is enlarging its offices in the Columbia Theatre Building. When completed, they will occupy the entire eighth floor on the Forty-Seventh Street side.

NEW ENGLAND ROUTE IS CHANGED

WILL SAVE MANAGERS MONEY

The route of the American Burlesque Circuit through New England has been changed, taking effect this week.

The shows will go from the Olympic, New York, hereafter, to the Plaza, Springfield, Mass. From Springfield they jump to Worcester, and then to the Howard, in Boston. From Boston they go to the Gayety, Brooklyn.

This will be a saving of money for managers on both circuits. The shows playing the Howard in Boston can make railroad arrangements with the managers of the Columbia shows playing that city, who jump to the Columbia, New York, the following week. Both shows can use the same baggage car and can check any trunks left over.

In order to get a baggage car free in New England nowadays a manager is compelled to purchase fifty tickets and, as the average show carries about thirty-five people, the other fifteen tickets are usually wasted.

As it is now, two companies with seventy people would get one baggage car and could have twenty tickets left over to check the extra trunks and baggage that would not go into the car. The average baggage car is sixty feet long, but there are some seventy-footers on the New Haven road, if one is lucky to get them.

The previous route through New England for the American Circuit was Springfield to Boston, and then to Worcester.

The American headquarters were notified last Saturday that Springfield would open Wednesday, and Worcester Thursday. Boston opened Monday.

"Rube" Bernstein's "Follies of Pleasure" is at Springfield this week. Sam Williams' "Girls from Joyland" at Worcester, and the "Trail Hitters" at the Howard, Boston.

GERARD SIGNS CLARK

Don Clark has signed with Barney Gerard for the balance of this season. He left New York Monday for Toronto to fix up the "Americans" and will work in the show for the balance of the route.

Clark and May de Lisle have signed with Rube Bernstein for next season. Clark will produce Bernstein's show and will also be featured in the company.

LEO COHN WOUNDED

BOSTON, Mass., Oct. 26.—Leo Cohn, a theatrical man of this city and a member of Company B, 308th Infantry, in France, has been wounded twice. On June 15 he was wounded and leaving the hospital July 20, was again wounded. Early in August, he left the hospital and returned to the front, where he is now.

JOINS STOCK COMPANY

ST. JOHN, N. F., Oct. 25.—Marguerite Welch has joined the Kings Stock Company, this city. She replaces Lillian Leslie, opening Monday. Recently it was stated she was to join Harrington's Stock Company, but that was incorrect.

WILL LEAVE "AMERICANS"

TORONTO, Can., Oct. 24.—Chas. Burkhardt, Tony Cornetti and Mark Thompson close with Hughy Bernard's "Americans" here this week. Don Clark, Harry B. Kay and Sammy Wright join the show.

WALDRON HAD A NEW SHOW AT THE COLUMBIA LAST WEEK

Chas. Waldron's "Bostonians," this season, is a new show. In fact, Waldron deserves the credit of putting over a new show each time he comes to the Columbia. He calls this season's book "Bits of Hits," which is in two acts and five scenes.

The piece has a capable cast, headed by Frank Finney, who is funny this season in his well known Irish character.

Phil Ott is selling something new this time. He is doing a "gloom" character which he carries throughout the entire performance. He is so "dry" and melancholy, not alone in his work, but his make-up as well, that he is extremely funny. His character is such a contrast to Finney's style of work, that both comedians stand out and team well together.

Bernie Clarke, a dandy singing juvenile, stepped out of his regular line of work in several of the scenes and did character bits. He reads lines nicely, works hard and handled himself satisfactorily.

Marty Pudig is doing straight and does justice to his part. He looks well, is a good dresser and works fast.

Jack Witt does characters. As a Hindu, he handled the part excellently, as well as several other roles. Witts has a very fine bass voice which he uses on several occasions.

Hazel Alger, a new comer to burlesque and a most welcome one, is the prima donna. The equal of her voice has not been heard at the Columbia this season. It is a pleasure to hear her render her numbers. She is a most attractive young lady of blonde type, who also knows the art of making up. Her costumes are elaborate and of unusual beauty. She can read lines and works easily. The audience liked her work Monday afternoon.

Claydes Parker, a lively and interesting soubrette, handled her numbers in her usual fast way and worked well in the scenes. Her dresses were pretty.

Nettie Nelson, a good looking leading woman with a pretty figure, showed up well in scenes and put her numbers over nicely. Miss Nelson offered an attractive wardrobe and looks splendid.

The "fortune" bit is good and was nicely worked out by Witt, Finney, Ott and the Misses Nelson and Parker.

Miss Alger offered a good specialty in one which was generously encored. Her two numbers were rendered delightfully. She wore a blue cloak trimmed with ermine, which was handsome for the first number and a beautiful pink and pale blue gown for her second number.

The restaurant scene has many funny situations and the signs on the curtain caused much amusement.

The "trench" scene has been elaborately staged, every detail being carried out. The electrical effects help to make it one of the most effective war scenes offered so far in burlesque.

Witt sang two songs in a rich bass voice which more than pleased.

The trio number offered by Clark, Witt and Miss Alger was well received and excellently offered.

The "kidnapping" scene went over for plenty of laughs as done by Finney, Ott, Clark, Witt and the Misses Alger, Nelson and Parker.

Ott, Finney and Miss Nelson did a "love" bit that was successful.

While the "Bostonians" is a good entertainment there are several places in which it can be improved. The chorus girl number in one does not belong in the show. It slows up the performance and does not fit in. A specialty by any of the principals could be placed there to give time to set the stage. Witt's specialty could also be moved up from the last scene to this spot. Waldron has scenery and plenty of it. It has been artistically designed with good color schemes. It is bright and pleasing to the eye. The costumes worn by the chorus are pretty, and the all-around work of the principals most acceptable.

CROFTS IS IN HOSPITAL

BUFFALO, N. Y., Oct. 26.—Charles A. Crofts, former agent of Dinkins "Innocent Maids," who resigned to join the Aviation Corps of the United States Army, is confined to the United States General Hospital Number Four, Fort Porter, this city. He was shot down while flying over the German lines and was invalided here. He expects to leave the hospital in a few weeks.

TAKES EVA MULL'S PART

Nellie Watson has joined the Dave Marion Show, taking the place of Eva Mull, who recently died. Joe Fields is doing comedy in the show opposite Marion. The "Biff, Bang Trio" is also with the company.

YOU CAN'T BEAT US!

That's the innermost thought of every American boy that has gone overseas, and it was this thought that gave J. KEIRN BRENNAN the inspiration for the startling lyric of

YOU CAN'T BEAT US

IF IT TAKES TEN MILLION MORE

To which the world famous composer **ERNEST R. BALL** has written one of the most wonderful, stirring melodies of his entire career. A combination of lyric and music that, when you hear it sung, just lifts you out of your seat. "Sensational" is the only word to use when speaking of the "success" of this song.

YOU CAN'T BEAT US

If It Takes Ten Million More

Lyric by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Brightly (Not too fast)

Say, Fritz, we're goin' to give you fits. With a
Say, Fritz, why don't you take a tip. When you
mil lion Yank-ee hits We'll blow you in to bits Hey, Fritz, you're
know each Yank-ee ship Is giv ing you the slip? Hey, Fritz, when
fight ing Yank-ee wits Be fore we go you ought to know, it's time you called it quits
Un-cle Sam-my's grip Be guns to yank that Ger-man flank, Then some-thing got to rip!

REFRAIN
1-3 For you can't beat us, Can't beat us Beat us in to

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old Ber lin You're bound to meet us but you can't de
And with the
feat us, We're go ing in to win 1 We'll make you
2 We'll fight you
crown prince will mop the floor Kick the Kai ser thru the Potts dam
wish you nev-er went to war, Fight you like you nev-er fought be
now and then well fight you more, Fight you till we've made the Kai ser
door
fore roar You can't beat us, Shant beat us, If it takes ten
mil lion more For you more

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VAUDEVILLE CIRCUITS STOP ROUTING FOR TIME BEING

Closing of Houses in Practically Every State in the Middle West and South Throws Booking Men Into a Tangle Never Before Experienced

The Spanish influenza epidemic completely tied up all of the western and southern vaudeville circuits this week, routing being discontinued for the time being by the Interstate, Western Vaudeville Association, Finn and Heiman, Jones, Linick and Schaeffer and other organizations operating theatres in the middle west and southern states.

Thousands of vaudeville actors are now laying off in Chicago and more are arriving every day. The vaudeville booking men have no means of telling exactly when the ban will be lifted in the various sections affected by the Spanish pest, but are hopeful that before another week has

passed the situation will have at least improved in spots.

The "Flu" is very bad at present in the Middle West and South. Detroit and Grand Rapids were the only cities open in the State of Michigan on Saturday, and their closing this week means that there is not a vaudeville theatre operating in the states of Illinois, Wisconsin, Indiana, Ohio, Iowa, Missouri, Mississippi, Texas, Louisiana, Alabama and Kentucky.

Conditions are decidedly unfavorable for an early opening in Chicago. Meanwhile all concerned are holding a pat hand and hoping for the best.

TANGUAY DIVORCE UP AGAIN

Leon A. Berezniak, representing Johnny Ford, Eva Tanguay's husband, and Edward J. Ader, representing the cyclonic one herself, clashed in court on Friday in an effort to have annulment proceedings instituted. Johnny wants an annulment and Eva doesn't. Ford is now in the Navy, and Judge Brothers, who granted the divorce, stated that he would allow the case to rest until Ford was able to return and take up the matter.

PRODUCERS GETTING SET

Chicago producing managers are getting set for action just as soon as the closing ban is lifted. Eugene McMillan is rehearsing three companies of "The Girl He Left Behind." One company will play the East, the second the far West and the third the middle West. The National Producing Company is sponsoring the production. About Thanksgiving they will also produce "The Greater American."

LOEW AND J. L. & S. MOVE

The Marcus Loew Western Booking Agency, and the Jones, Linick and Schaeffer Circuit, have left their former offices with the Pantages Circuit and now occupy independent offices on the eleventh floor of the North American building.

CARUSO TO SING HERE

Enrico Caruso is scheduled to appear, the epidemic terminating, at the Auditorium Theatre on November 7 for one performance. He will be assisted by local favorites in the opera field.

EARL COX RECOVERS

Earl Cox, formerly a prominent booker and lately in charge of the revue at the Lambs' Cafe, has recovered from a very serious operation, which laid him up for seven months.

JOHNNIE ALI PROMOTED

Johnnie Ali, brother of Abner Ali, has been promoted to top sergeant with the Regular Army. He is now in line for a commission, before he sails for overseas service.

JOHNSON QUITS RINGLING

Eddie Jackson has closed with the Ringling Circus and is now in Chicago. He expects to go with a road show as soon as conditions warrant.

JOHN B. SIMON RECOVERED

John B. Simon, of the Simon Agency, has fully recovered from an attack of the influenza and is able to return to his duties at the office.

MANY HIT BY INFLUENZA

Many performers are reported ill from Spanish influenza here this week. Jack Rose, in vaudeville with Mike Bernard, was removed to the American Hospital, suffering with the ailment. Physicians there state that he has but a slight touch of the disease.

Oscar White, of the Clifton Kelly Shows, was brought into Chicago and placed in the American Hospital suffering with a serious touch of influenzal-pneumonia. When brought to town White was in a very serious condition. Hospital officials believe that he will be able to pull through.

Rose Morrissey, formerly with stock burlesque aggregations, is at the American Hospital with a serious touch of influenzal-pneumonia.

Mrs. Amelia Newman, wife of the president of the United States Tent and Awning Company, died at the American Hospital with influenza-pneumonia. She was buried last Saturday.

RINGLINGS CHANGE WINTER TOWN

For the first time in the history of the Ringling Brothers' Circus, the big show will not be wintered at Baraboo, Wis., as formerly. The aggregation will move into the Barnum and Bailey headquarters at Bridgeport, Conn.

The show was forced to close two weeks before schedule, while playing in Waycross, Ga., due to the Spanish influenza. The Barnum and Bailey Circus was also ordered closed while it was playing at Houston, Texas. Both will winter at Bridgeport, Conn.

PERFORMERS MUST MOVE

"Keep Moving" is the slogan now in force in this city. It means that all persons who have formerly stood around corners or in front of buildings will have to continue on their way. There is quite a difference around the various agency buildings these days, where performers formerly congregated. Police are enforcing the orders.

"CROWDED HOUR" REHEARSING

"The Crowded Hour," which opened and closed on the same night at Wood's Theatre, will have a secondary premier with every prospect of a long run. The dialogue of the play is having the necessary editing and the company is rehearsing daily in order to keep in good condition.

SILVER TO BOOK RIVIERA

Morris Silver has been placed in charge of the bookings of the New Riviera Theatre, which will open as soon as the present "flu" epidemic has taken a turn for the better. The Riviera will play high-class vaudeville attractions. It is Chicago's newest amusement place.

GAVE SHOWS IN STREET

All circus performers in Chicago contributed their services during the Liberty Loan drive and presented a real circus performance on the corners of the various streets.

WILL REPAIR THE CASTLE

Manager M. J. Weil, of the Castle Theatre, announces that during the closing period he will redecorate and repaint his house. Many improvements are also being made.

"ALL GIRL REVUE" HALTS

Pepple and Greenwald's "All Girl Revue" was brought into Chicago last week on account of interrupted bookings, due to the influenza. It will remain here until all theatres reopen.

NEWMAN TO CONTINUE

E. M. Newman's War Time Travelogues will be continued at Orchestra Hall as soon as the "flu" closing order has been lifted.

WILL STAY AT FRENCH LICK

Aaron J. Jones and Marcus Loew intend to remain at French Lick Springs until the "flu" epidemic is entirely over.

HALEY CALLED TO COLORS

William Haley, well known in the profession, has been called to the colors in the late draft. He left Monday night for immediate induction into the service.

WORK FRAUD IN SMALL HOUSES

David Hershfield, commissioner of accounts, has announced that a new fraud scheme is being operated in many small motion picture houses without the knowledge of the managements. People of the poorer classes and foreigners have suffered particularly at the hands of real estate agents, he says, who approach them at the movie houses, at the same time telling them that the company is giving away lots.

The agent later calls upon the people whose names he has obtained in this way and tells them that the numbers given them at the picture house were the lucky ones. A deed is then presented, upon the payment of 5 or 6 dollars, which they are told is to cover the cost of registration. The "winner" is not allowed to see the lot until the first payment is made. Commissioner Hershfield says he has facts proving his contention.

HELD FOR STEALING FILM

Charged with having stolen films in his possession, Frank Portale, a dealer in moving picture films of Park place, Brooklyn, and with offices at 145 West Forty-fifth street, was arrested Monday and, after pleading not guilty in the West Side Court before Magistrate Charles E. Simms, was held in \$2,500 bail for examination next Monday. Detective Joseph Russo, who made the arrest on complaint of Harold M. Pitman, attorney for the Famous Players-Lasky Film Company, and Harold Hodes, manager of the Universal Film Company, who said the reels had been stolen from a theatre in Brooklyn. Seven reels of film are alleged to have been stolen from the Jewel Film Company, 1600 Broadway.

TO SETTLE LESSTER ESTATE

The accounting of the estate of William Lester has been approved for settlement by Surrogate Cohalan after litigation lasting for more than seven years. Lester was the father of the late Eddie Tyler, an actor, and grandfather of Wm. C. Lester 2nd, also an actor, and the latter and Grace Felix Lester, widow of the decedent, have been fighting in the courts ever since Lester's death. In their accounting the executors charged themselves with \$147,209.96, out of which they credited themselves with \$24,328.06—\$12,202.50 going to the widow, \$12,125.56 for various expenses—leaving a balance of \$122,881.90 for further distribution, subject first to the deductions of their commissions and the expenses of the accounting.

HELD FOR ROBBING CARUSO

Patrick M. Stenson, who recently tried to pawn two platinum cuff buttons, and a stick-pin having a diamond surrounded with sapphires and emeralds, identified as belonging to Enrico Caruso, has been arrested and held in \$1,000 bail. These objects, together with some scarfs made in Paris, were missed by Caruso. A search of Stenson's rooms netted a few ties, bearing the stamp of the man who made Caruso's scarfs in Paris. James B. Regan of the Knickerbocker Hotel identified the pin and cuff links as those belonging to Caruso.

MELODY LANE

COMPOSERS' SOCIETY BREAKING RECORDS

Organization Formed to Collect Performing Rights Fees Prospering Greatly.

The American Society of Composers, Authors and Publishers, an organization formed several years ago to collect performing rights fees from hotels, restaurants, cafés, cabarets, motion picture theatres, and all other places of amusement where copyrighted music is performed for a profit, is making amazing progress.

Although vigorously fought in the courts by various companies and organizations that thought payment of a fee for the performance of copyrighted music in their places could be avoided, the society has gone steadily forward until the present time, when it numbers among its members almost all of the American music publishers, authors and composers.

The various legal actions which have been brought against the society have one by one been eliminated, until there remains but one or two of any account to be disposed of. Restaurants, hotels, cabarets and other amusement places have one by one taken out licenses, and scarce a day goes by but that from fifteen to twenty new ones are now added to the society lists.

The society is in strong financial condition and has a cash reserve of a greater amount than ever before in the history of the organization.

JAMES CLARK AT CAMP DIX

"Jimmy" Clark, who has been connected with the professional departments of a number of the well-known music publishing houses, is now at Camp Dix, N. J., where he is a director of entertainments under the auspices of the Y. M. C. A.

His address is Base Hospital, Box D, Camp Dix, N. J., and he would be pleased to receive stage material, gags, jokes, songs, etc., for use in entertaining the wounded and invalid soldiers.

ARMY MUSICIANS WANTED

The demand for musicians of all kinds that are willing to be inducted into the service to be assigned to overseas duty is constantly on the increase.

Henry H. Pfeil, colonel commanding the 35th Regiment, F. A., at Camp McClellan, Ala., would be glad to hear immediately from all desiring to enter the service.

DAREWSKI BUYS CATALOGUE

LONDON, Oct. 25.—Herman Darewski, the English composer and publisher, has purchased the catalogue formerly owned by Charles Sheard & Co., one of London's oldest music publishing houses.

CENTURY ROOF SHOW COMPLETED

The new show for the Century Roof is completed and rehearsals will begin sometime next week. The music and lyrics for the new production are by Joe. McCarthy and Harry Tierney.

HARDING OUT OF HARMS CO.

"Bob" Harding, the road salesman for the T. B. Harms & Francis, Day & Hunter Co., is no longer connected with that house, having severed his business connection last week.

FEIST HOUSE BUYS MANY BONDS

The Leo Feist, Inc., music publishing house and its employees subscribed for \$67,750 worth of the fourth Liberty Loan bonds.

CLIFF HESS WITH FEIST

Cliff Hess, the pianist and composer, is now connected with the professional department of Leo Feist, Inc.

"MARINE" SONG IN PICTURES

The release by the Famous Players-Lasky Corporation of James Montgomery Flagg's wonderful screen picture, "Tell That To The Marines!" comes almost simultaneously with the success achieved by Gus Edwards' song of the same name, the lyric of which was written by Sgt. B. S. Barron, U. S. N. Consequently, "Tell That To The Marines!" the Gus Edwards song is being featured in connection with "Tell That To The Marines!" the Lasky picture. The orchestra at the Strand Theatre, New York, gives a stirring rendition of this composition, and arrangements have been completed through Mr. C. F. Moyer of the Lasky publicity department, to have the song played in every theatre in which the 175 releases of the Flagg picture are shown. There is a swing and a vim to the music of Gus Edwards' song that suggest those two salient qualities of the United States Marines themselves, by whom the song has been publicly and cordially approved through their commandant, Major-Gen. Barnett. It is a capital song, well worthy of its theme and the incomparable fighters whose splendid prowess it extols so tunelessly and spiritedly. M. Witmark & Sons are the publishers of "Tell That To The Marines!"

BALL HAS NEW SONG

One of those songs that just fits in with the spirit of the times is J. Keirn Brennan's and Ernest R. Ball's, "You Can't Beat Us, If It Takes Ten Million More," published by M. Witmark & Sons. In Philadelphia this song has scored a tremendous success. At the Navy Yard there it made a positive sensation the other day when a big rally was held. Judge Buffington, who was one of the speakers, asked for a copy of the words after it had been sung, and used them as the text of his speech. Mrs. Stotesbury and three or four admirals, who were on the platform, were so carried away with the song, that they all joined in lustily when the chorus of "You Can't Beat Us" was sung. It's a great number with all the dash and swing imaginable.

LT. GITZ-RICE TO PUBLISH

Lieutenant Gitz-Rice, the Canadian army officer song writer, who during the past few months has written a number of popular and production numbers, is about to enter the publishing business and will in future issue his own compositions as well as the writings of other composers.

Associated with him will be Harry McClasky, the phonograph singer. Gitz-Rice is now on the road with the play "Getting Together" and as soon as he returns to New York will open offices.

CUNNINGHAM WRITES NOVELTY

"Mary the Baby and Me" is the arresting title of a delightful little song by Paul Cunningham and James V. Monaco, published by M. Witmark & Sons. It is irresistibly catchy and is already proving a hit wherever sung. Indeed few songs possess in such obvious degree the qualifications necessary to make them really popular as does "Mary, The Baby and Me." There is that "something" about it that appeals to everybody, and its success is assured.

"KISSES" IS NEW NOVELTY

Alex Sullivan and Lynn Cowan have placed with McCarthy & Fisher Inc., a new novelty song entitled "Kisses" (The Sweetest Kisses of All).

The song, which is now ready for the profession has been pronounced by capable critics to be a sure fire hit.

ENGLISH SHOW HAS SONG TITLE

"After the Ball" is the title of a new musical comedy which is playing in London. The producers fail to state whether or not it is founded upon the famous Chas. K. Harris song.

LEO FEIST, INC., WINS MUSIC ROLL CASE

U. S. District Court Awards Publisher Counsel Fees and Damages in Addition to Royalties.

A case of interest to music publishers has just been decided by Judge Thompson of the United States District Court in Philadelphia.

Leo Feist, Inc., commenced suit against the American Music Roll Company to recover royalties due from the American Music Roll Company by reason of the manufacture by that company of perforated rolls serving to reproduce on player pianos the Feist copyrighted compositions.

On the trial of the action the defendant admitted its liability for royalties, but Leo Feist, Inc., urged that the court award a counsel fee and an amount in damages in excess of the royalties admittedly due because of the failure of the American Music Roll Company to furnish sworn reports and to make remittance of royalties as provided by the Copyright Act. The defendant contended that the court had no power to assess damages or to award a counsel fee because they claimed they had manufactured not pursuant to the compulsory license provisions of the Copyright Act, but pursuant to permission granted by Leo Feist, Inc., in letters written to them.

Judge Thompson sustained their contention and allowed Leo Feist, Inc., only the royalties admitted to be due. An appeal was taken to the Circuit Court of Appeals and that court held that the American Music Roll Company had manufactured under the compulsory license provisions of the Act and ordered that the case be sent back to Judge Thompson for the imposition of damages and the award of a counsel fee. The Circuit Court of Appeals stated:

"In our opinion the controversy is governed by the compulsory license provisions of the Act, and accordingly the decree is reversed and the District Court is instructed to exercise its discretion concerning the allowance of a reasonable counsel fee and punitive damages under Section 1 C. L. E."

Pursuant to the order of the Circuit Court the case came on for rehearing before Judge Thompson, who has just awarded a counsel fee of \$150 and the sum of \$100, as damages to the complainant by reason of the defendants' failure to pay the royalties within thirty days after demand.

The amount of damages and counsel fees awarded in this case is not to be taken as a standard in similar cases against mechanical manufacturers who disobey the law because under the Act the Court has the power to award damages in three times the amount found to be due as royalties.

HARRIS HAS GOOD SELLERS

Charles K. Harris' latest songs are selling wonderfully since the opening of the season. Never in the history of his house have there been so many song successes running together.

The leaders are "If You Hear Them Calling Clancy, He's My Boy," "One, Two, Three, Boys, Over the Top We Go," "Smile When I'm Leaving, Don't Cry When I'm Gone" and "Leave the World a Little Better Than You Found It."

PACE & HANDY CO. SUED

The Pace & Handy Music Co., is defendant in an action at law brought last week by Manny Eichner for money he claims is due for the balance of a year's lease on office space.

Eichner alleges that after signing a lease for a year's tenancy in his suite in the Putnam building the Pace & Handy Co. moved into other quarters.

SONG FROM TRENCHES READY

Somewhere in France, Clarence Gaskill, the song-writer, who has written some very popular numbers in the last year or so published by M. Witmark & Sons, is busy with the rest of our boys doing his bit in the trenches. He is attached to the 311th Machine Gun Battalion, but in the midst of his new and strange surroundings, he still finds time to write a song.

His latest composition he sent last week to M. Witmark & Son, together with a letter in which he stated he thought the number was "a nice little song."

Examination of the MS. sent by Gaskill proved it to be a song in a thousand. Its very title is alluring, "As You Were When I First Met You, That's How I Want You To-day." It is characterized by a simple, catchy and beautiful melody, and charming little story tenderly told, a range of less than an octave, and last, but not least, it is not a war song—just a dainty, melodious, singable ballad that all the world will love to sing. M. Witmark & Sons are enthusiastic over "As You Were." They confidently predict that what Gaskill modestly describes as a "nice little song" will inevitably develop into a "tremendous big hit."

MULLANE SINGS COMEDY SONG

Frank Mullane, who has been identified for years with high class ballads put on a new comedy song last week at Proctors, Troy, and reports that "Would You Rather Be a Colonel with an Eagle on Your Shoulder, Or a Private with a Chicken on Your Knee" stopped the show at every performance.

Leo Feist publishes the song.

NOVELTY SONG SCORES

"You'll Find Old Dixieland In France," a new novelty number recently issued by the Feist house is scoring a quick success. It not only has a particularly clever lyric but also is set to a melody which stands the severest test when either sung or used for a dance number.

It has already been designated as the successor to "Strutters Ball."

ROBERT SCHAFFER DRAFTED

Robert Schaffer, the songwriter, formerly connected with the McKinley Music Co., has been drafted and ordered to report for training on Wednesday of this week.

Schaffer has a number of songs to his credit, among them being "Calling Sweet-heart For You."

HARRIS HAS NEW BALAD

"Why Did You Come Into My Life?" a new ballad by Chas. K. Harris is meeting with much success and is being featured by many well known singers. Among the vaudeville artists who are using the number are Wheeler and Moran, who write that it is the hit of their act.

IDEN PLACES NOVELTY SONG

Raymond J. Iden has placed with the Hunter Music House of Dayton, O., a new novelty number entitled "When The Nation Goes Dry." Another new number by the same writer which will be released soon is "I'm A Regular Guy."

JOE GOLD IN TUCKER ACT

Joe. Gold formerly connected with the professional department of Chas. K. Harris has been engaged as pianist in the Sophie Tucker act. The regular pianist in the act is ill and Gold will continue with Miss Tucker until he has recovered.

WATERSON CO. SOLD BONDS

The Waterson, Berlin & Snyder Co., sold Liberty bonds to the amount of \$53,800 to its music customers during the last drive.

AL. HARRIMAN IS ILL

Al. Harriman of the Broadway Music Corp., is confined to his home with a severe attack of influenza.

JEROME H. REMICK & COMPANY



NEW

THE LAST ONE
WE GAVE YOU

"SMILES"

WAS SOME WINNER
EH, WHAT?

**"TILL WE
MEET
AGAIN"**

IS ANOTHER

EVERYTHING READY FOR YOU

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Dance Orchestration
Band

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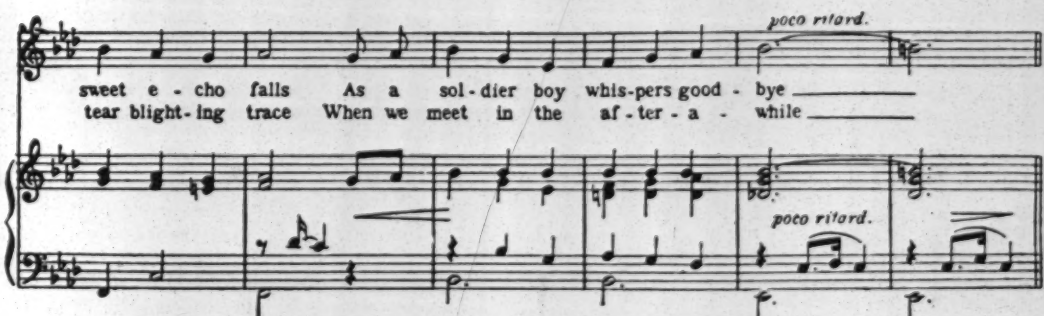
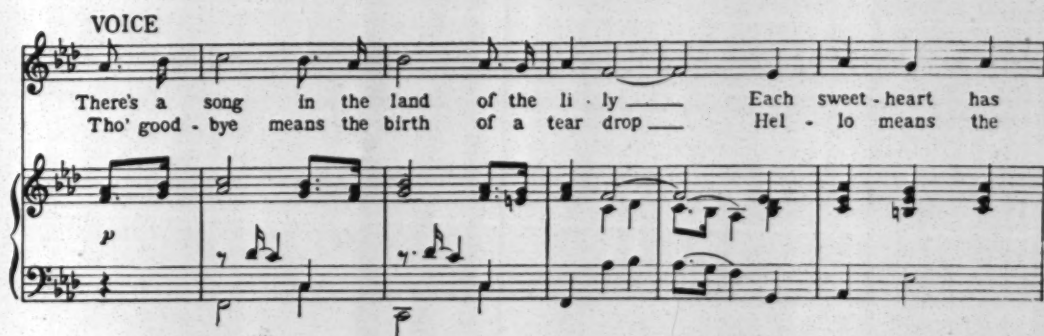
(OVER)

Till We Meet Again

Lyric by
RAYMOND B. EGAN

SONG

Music by
RICHARD A. WHITING



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READY SOON

 A New Song by **LEE S. ROBERTS** Writers of **J. WILL CALLAHAN**
"SMILES"

NINE NEW NOVELTIES

"Tackin' 'Em Down"

GUMBLE-DE SILVA

"When They Do the Hula Hula on the Boulevard"

BRYAN-LAWRENCE

"Comprennez-Vous, Papa?"

BRYAN-LAWRENCE

"Germany, You'll Soon Be No Man's Land"

KENNEDY-BURKE-DEMPSEY-DOWNING

"I've Got the Blue Ridge Blues"

WHITING-MASON

"Give a Little Credit to the Navy"

GUMBLE-KAHN-DE SILVA

"We Never Did That Before"

EDWARD LASKA

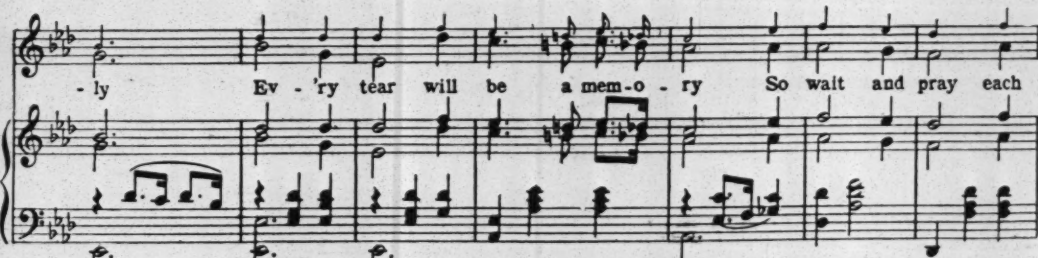
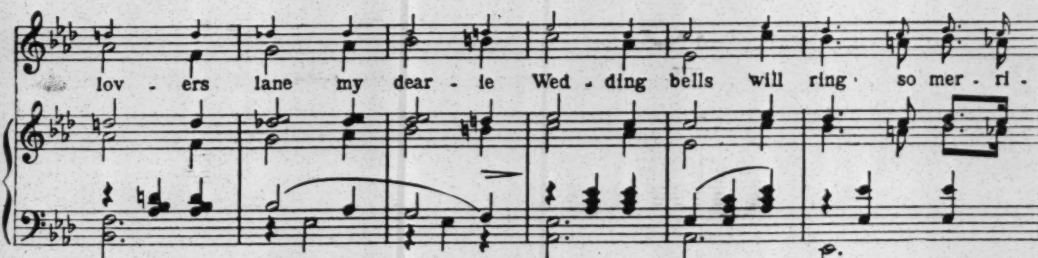
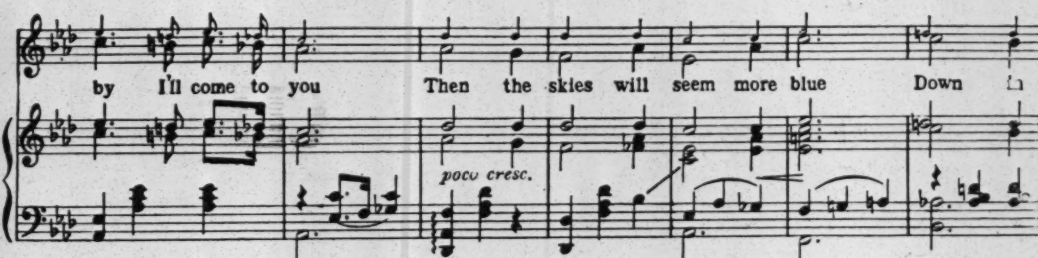
"In the Land Where Poppies Bloom"

VAN-SCHENCK

"You Cannot Shake That 'Shimmee' Here"

VAN-SCHENCK-WELLS

"TILL WE MEET AGAIN"

 CHORUS *a tempo*


Till We Meet Again 2

4-REMICK HITS-4



Here is a song that brings joy to a weary heart—that fills to overflowing the bosom burdened with war-time anxiety. A song that hits on all six cylinders of musical success—for here is music with a capital M—the singiest, smilingest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.



I'LL LOVE YOU MORE FOR LOSING YOU AWHILE

"Absence makes the heart grow fonder," "Distance lends enchantment to the view," and all other aged axioms are translated into a newer, more modern meaning in this supreme melody. A song that starts a sob and ends it just that quick. A song that chills and thrills—and, "Though that good-bye kiss breaks my heart, remember this"—sing this song today and learn the sequel to this heart sob. A song with the bouquet of roses—a song that should be on everyone's lips before the season ends.

By EGAN and WHITING

Writers of "Mammy's Little Coal Black Rose," "And They Called It Dixieland" and "Tulip Time in Holland."

WHEN WE WENT TO SUNDAY SCHOOL

By KAHN and VAN ALSTYNE

A song of school—and the Golden Rule. A song whose every note finds quick accord in the pulse beat and heart throb of childhood memories. A close-up of the day when you were an innocent cut-up. But, here is the chorus—it's easy to read and worth reading:

When your pa was preacher and my ma was teacher,
We went to Sunday School.
Over my little hymn book I'd look at you;
I caught you peeping, too.
When my dear old mother said, "Love one another,"
It seemed like a wonderful rule;
And you're sweeter today than you were, dearie,
When we went to Sunday School.

A song that will make them stop, look and listen—that increases the heart throbs and makes the eyes glisten.

NEW ACTS AND REAPPEARANCES

(Continued from pages 10 and 11 and on 25.)

BOND WILSON & CO.

Theatre—Proctor's Twenty-third Street.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Full stage.

This is an old-fashioned "hokem" act, constructed along the lines of the after pieces that were always a part of the minstrel shows and vaudeville bills twenty or thirty years ago. The company consists of a black-face comedian, an attractive young woman who does a "bit" as a maid very well and a straight man of burly frame and resonant speaking voice.

The stage is set to represent the office of an undertaker. The black-face comique enters and tackles the undertaker (straight man) for a job. He is hired, and then the fun starts, the undertaker and his female assistant framing up a series of terrifying duties for him to perform. One of these consists of preparing a corpse for burial. This, of course, sounds a bit gruesome, but as the operation takes place off stage nothing in the slightest way objectionable occurs, the dialogue and business relative to the aforesaid embalming exploit being riotously funny at times. The type of act presented by the trio is so old that it is really new to the present generation of vaudeville patrons. The black-face comedian is a first-class fun-maker, and the straight man and girl both give him excellent support in putting his stuff over.

The turn went over for a laughing hit at this house. H. E.

MARCELIE'S BEARS

Theatre—Proctor's Twenty-third Street.
Style—Trained dogs and bears.
Time—Twelve minutes.
Setting—Full stage.

Marcelie is a woman. She enters dressed in Indian costume and proceeds to put three well-trained black bears and a troupe of dogs through a series of stunts that are distinctly entertaining. The bears ride bicycles, manipulate rolling balls and perform all of the more familiar training feats with a willingness and ability that betokens perfect control on the part of the trainer.

The dogs, consisting of a couple of bull terriers, a fox terrier and a coach dog, also contribute several well-performed tricks. The finish, a sort of combined wrestling and boxing match between Marcelie and the largest of the bears, is productive of a bunch of good laughs. Marcelie, incidentally, weighs in the neighborhood of two hundred pounds.

The act shapes up well in comparison with others of its kind, and should make an excellent feature turn for the larger of the small time houses. The turn would also make an acceptable opening or closing number for a big time bill with the injection of a bit of comedy here and there. H. E.

LUCY LA COSTE & CO.

Theatre—Proctor's 58th Street.
Style—Sketch.
Time—Fourteen minutes.
Setting—Full stage.

This is another sketch with a military flavor, although with a somewhat surprising plot.

A soldier boy, returned from France, is having an operation performed on his eyes by the father of his sweetheart. In France, a French girl who had nursed him, has fallen in love with him and follows him to America to find him. She comes to the home of his American sweetheart and discovers that she loves another. In a spirit of patriotism and charity, she leaves again for France.

Miss La Coste, as the French nurse, plays a rather interesting part, throwing French sentences around promiscuously.

HELEN FORD & CO.

Theatre—Harlem Opera House.
Style—Novelty playlet.
Time—Twenty-two minutes.
Setting—Special.

"The Heart of Annie Wood," as this act is called, is a highly interesting little act and has an attractive setting.

The act opens on a large floral heart, on either side of which are two feminine allegorical figures, Right and Wrong. After a short dialogue in verse, the curtain in the rear is drawn aside and a young country lass is seen, together with a country boy, who courts her. The curtain is then drawn back and Right and Wrong have another discussion.

This time, though the curtain in back opens on a scene where the girl is courted by a city boy, and does not know which to choose. Right causes her to have a dream wherein she sees that the city boy is married and has dragged her down to a life of degradation. She wakes up and finds that he really has a wife and that his intentions are wrong. The country lad then appears and she chooses him.

The sketch has variety and interesting moments, but lacks another strong male figure. If wrong were pictured by a male with a heavier voice, instead of a delicate girl, the act would have the punch needed to carry it higher up. I. S.

SCOTT GIBSON

Theatre—Eighty-first Street.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

"The Scotch Kiltie," as Gibson bills himself, started off with a monologue and then sang the words of "Tipperary" with new music. After some more talk which made the audience laugh, he offered an interesting war song written by a Scotch soldier in a dugout on the other side and given to Gibson while he was at the front entertaining the soldiers in 1916. He told a few good jokes after this and closed by singing a French variation of the last song he had sung. This is a good act that was well received. J. S.

JOHN AND JESSIE POWERS

Theatre—Proctor's 125th Street.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one.

This act is the usual song and dialogue offering.

A man appears on stage and a baby is heard calling "Papa." A woman then comes out still calling "Papa," and she and the man converse in Irish dialect. The man then leaves the stage and the woman sings. The man follows with an accordion and the two give a farce on a classical piece of music.

This act is nothing out of the ordinary. The man is talented, but his partner does not impress the audience. I. S.

MCCONNELL AND AUSTIN

Theatre—Proctor's 125th Street.
Time—Twelve minutes.
Style—Cycling.
Setting—Full stage.

A man and woman perform several stunts on bicycles in this act.

The curtain rises on two people riding about the stage in various attitudes. The man then leaves the stage and, after making a comic change, returns and rides while standing on the seat of the bicycle. He then removes his make-up and he and the woman hold hands while they ride.

The act needs more variety to get across. I. S.

MARGUERITE WELCH

LYRIC THEATRE, ST. JOHNS, N. B., INDEFINITE
FEATURED PRIMA DONNA
SEE WILL ROEHM FOR NEXT SEASON

BRADLEY & EARLE

JOE BEA
"THE TIDD-LE-WINKS"
U. B. O. TIME Direction, NAT SOBEL

M'LISS & CO.

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TIMMY'S COLLEEN

3 RED HOTS

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Singing, Dancing and Comedy Talk—In Vaudeville

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DIRECTION—PAT CASEY

McDONALD AND CLEVELAND

MAX HAZEL
"CLASSY CONVERSATIONALISTS"
LOWE CIRCUIT Direction—JOE MICHAELS

ESTELLE SULLY

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Formerly Five Sullys. Direction—Bruce Duffie

CHAS. LOWE & BAKER SISTERS

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FRANCIS & WILSON

DIRECTION—SAMUEL BAEZOWITZ

MAJOR, MINOR and SCALE

3 girls, 3 violins and a special drop

BRANDON & TAYLOR

The Girl and the Yodeler—Playing U. B. O. Direction—Smith & Hughes

GOETZ AND DUFFY

Manufacturers of Melody and Mirth Direction—Jack Lewis U. B. O.

LE ROY & COOPER

"TWO KIDS AND A PIANO." Dir.—MAX HART

IRVING BRANNON HANDLES THE LAYING OUT FUN

WHEN I FIRST MET YOU, THAT'S HOW I WANT YOU TODAY

Beautiful

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GEO. BRIDGEMAN
Pittsburgh, Pa.

NEW ACTS AND REAPPEARANCES

(Continued from pages 18, 11 and 23)

JACK ROBINO

Theatre—Proctor's Fifty-eighth Street.
Style—Musical act.
Time—Fourteen minutes.
Setting—In one.

Jack Robino presents a comedy musical act that possesses considerable novelty.

Dressed in eccentric costume and made up in black-face he enters and opens with a short poem based on a patriotic theme. All of his brass musical instruments he brings on stage with him in a barrel. His opening selection, a French horn solo, is well executed.

A saxophone solo is next, and is followed by a flute selection. The flute Robino uses, by the way, is constructed out of a piece of ancient rubber hose. What Robino announces to be the smallest saxophone in the world is next brought forth. The act finishes with Robino playing on an odd sort of arrangement which somewhat resembles a gas-mask. This produces tones also quite similar to a caliope with the soft pedal on. Between each selection Robino delivers a bit of good comedy talk.
H. E.

BIANCA

Theatre—Proctor's Twenty-third Street.
Style—Dancing.
Time—Fourteen minutes.
Setting—Special.

Bianca is an excellent danseuse capably assisted by Adolph Blome.

The first setting of the act is Spanish, and both dancers appear in costumes of that country to render a Spanish dance. The setting then changes and a large blinking owl is seen in the rear. An eccentric dance follows.

We are then taken to the Northland and a dance characteristic of the North is rendered. The last setting is Egyptian, and a dance of that land is done in good fashion.
I. J.

AUSTRALIAN STANLEY

Theatre—Proctor's Twenty-third Street.
Style—Song and monologue.
Time—Fourteen minutes.
Setting—In one.

Australian Stanley has an act full of pep.

The offering starts with a storm and all is dark but for the flashes of lightning that show Stanley staggering forward. He seats himself at the piano and bangs on the keys and then gives a foolish speech that gets over. This finally finished, he steps on the piano, only to fall off. He then sings a song and leaves the stage.

A few good jokes would help the act greatly if substituted for some of the slap-stick it now contains.
I. S.

GREY AND MILLER

Theatre—Proctor's Twenty-third Street.
Style—Songs.
Time—Fourteen minutes.
Setting—Two.

Mona Grey is a singer who possesses a soprano voice of pleasing quality and wide range. Her accompaniments are played on a grand piano by Miss Miller, who assists vocally, also, in a couple of numbers. The pianiste is capable and goes about her work with a pleasant smile and likable manner that helps the act considerably. Four numbers are presented by the duo, all of which went over to appreciative applause.

The act will get by in the small time houses.
H. E.

MARTIN AND WEBB

Theatre—Proctor's 125th Street.
Time—Fifteen minutes.
Style—Talking and singing.
Setting—In one.

Martin and Webb have a comic act that pleases.

An Italian enters upon the rise of the curtain and plays an Irish tune on a guitar as he sings the words. The other member of the team, meanwhile, is seated in the audience and rises and starts an argument, in Italian dialect. The former tries to tell a story and go on, but the man in the audience keeps on interrupting him with advice and comment. He is very enthusiastic about his countryman and suggests that he sing an operatic selection. The two argue, the man in the audience finally going on stage, where he takes the piano and the two give a song.
I. S.

DUNHAM AND O'MALLEY

Theatre—Proctor's 125th Street.
Time—Fifteen minutes.
Style—Talking and singing.
Setting—In one.

Billy Dunham and Grace O'Malley team up well and should reach the big time.

Dunham starts the act with a song that fits his personality. His partner follows him on stage and a snappy dialogue ensues. The manner in which the talking is done is new. Billy Dunham is peculiarly fitted for light, frivolous comedy, and Miss O'Malley supports him well. She sings a song of longing for a faraway land and Dunham joins her, singing different words to the same tune. Several songs are given in this manner and more dialogue is then carefully inserted.
I. J.

COLEY AND COLEY

Theatre—Proctor's Twenty-third Street.
Style—Singing and talking.
Time—Twelve minutes.
Setting—In one.

The act opens with a solo by the male member of the team which is interrupted by his partner, playing as a young colored girl. She enters with a dog on a string and sings a quaint song.

Her partner then sings a popular war song which is followed by some dialogue. The act closes with some minstrel songs and recitations, the last one being a duet rendering of a song a la Eddie Leonard that was particularly good. This is a good act, running along smoothly and providing good and diversified entertainment.
J. S.

HUBBIT AND MALLE

Theatre—Greenpoint.
Style—Straight talk.
Time—Fourteen minutes.
Setting—In one.

"Grips," by Amy Rice, is the name of the act presented by Hubbit and Malle. A traveler and a colored porter carrying grips enter and a humorous dialogue ensues concerning everything from local gossip to marriage.
J. S.

STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

MATT KENNEDY AND BILLIE FAY

BITS FROM MUSICAL COMEDY
IN VAUDEVILLE

ED ROWLEY & ED MULLEN

Comedy Talks, Singing and Dancing
IN VAUDEVILLE

Frank-Rose & Thorn-Olive

A Sparkling Spatter of Song and Chatter
DIRECTOR—ALF. T. WILTON

JIMMIE COLLINS & AIMEE NOBLE

In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

"PEGGY"

Some Dog! Nuf Sed

Harry Fraser & Edward Finley

IN "SKIRTS" A MELODRAMATIC NOVELTY BY RITA WELMAN

FRANK SHERMAN

SINGING, TALKING AND COMEDY

IN VAUDEVILLE

FIELD BARNES

XYLOPHONIST

IN VAUDEVILLE

Singing Military Travesty

JOE BARRETT & RYNO JACK

BATTLE OF FORT LIMBURGER

RUTH GOODWIN

THE SINGLE GIRL WITH THE DOUBLE VOICE

BOB & ELVA STANLEY

COMEDY WIRE ACT

Direction—LEVEY & JONES

KENDALL'S AUTO DOLL

THE MAIDEN OF MYSTERY

The World's Best Mechanical Doll Act

Direction—Jack Flynn

MORGAN BROWN & SADA SIMMONS

Coming in a New Act by Joseph Byron Totten

MR. PIPP & MR. PEPP

"A COUPLE OF HIGHBROWS"

VIOLET & LEWIS

COMEDY NOVELTY AERIAL

NEW ACT TO THE EAST

E. PAUL SOUTHE & TOBIN ESTELLE

VAUDEVILLE SPARKS IN HARMONY

Direction—JAMES FLUNKETT

BOB MILLS

THE BOY WITH THE SUNNY SMILE

IN VAUDEVILLE

ANOTHER BIG LAND

WORDS BY ALEX SULLIVAN

MUSIC BY LYNN COWAN

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(THE SWEETEST KISSES OF ALL)

EVERY SONG WE HAVE PUBLISHED RECENTLY HAS BEEN IMITATED.
THIS IS THE BEST SONG WE HAVE CAPTURED SINCE WE HAVE BEEN IN BUSINESS.
WE BEG OUR COMPETITORS TO PLEASE LAY OFF.
WE BEG OUR FRIENDS TO COMMUNICATE WITH US AT ONCE.

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"Hands Across the Sea"

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Under the Direction of CHAS. LOVENBERG

At B. F. KEITH'S ORPHEUM THEATRE, Brooklyn, This Week

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"An Ideal Husband"—Comedy, New York City, indef.
 Anglin, Margaret—Hollis, Boston, Oct. 21-Nov. 2.
 "Business Before Pleasure"—Lyric, Philadelphia. (Opens Wednesday.)
 "The Better 'Ole"—Greenwich, New York City, indef.
 "Be Calm Camella"—Booth, New York City, indef.
 "Blanchette"—French, New York City, 28; Nov. 2.
 "Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
 "Cure for Curables"—Studebaker, Chicago. (Closed on account of epidemic.)
 "Crowded Hour, The"—Chicago. (Closed on account of epidemic.)
 "Chu Chin Chow"—Shubert, Boston, Mass., indef.
 "Chinese Puzzle"—Copley Square, Boston, Mass., indef.
 "Canary, The"—(Julia Sanderson & Jos. Cawthorne)—Globe, New York City, Nov. 4, indef.
 "Daddies"—Belasco, New York City, indef.
 "Everything"—Hippodrome, New York City, indef.
 "Eyes of Youth"—Princess, Chicago. (Closed on account of epidemic.)
 "Freckles"—Logan, Ohio, 2; Jackson, 5; Athens, 6; Parkersburg, W. Va., 8.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Fiddlers Three"—Cort, New York City, indef.
 "Forever After"—Central, New York City, indef.
 "Freedom"—(Lee Shubert and Julie Opp Faversham, Mgrs.)—Century New York City, indef.
 "Friendly Enemies" (with Lew Fields)—Park Square, Boston, Mass., indef.
 "Furs & Frills (with Richard Carle)—Nov. 1-2, Hamilton, Ont., Canada; 4, St. Catharines; 5, Brantford; 6, Galt; 7, Guelph, 8-9, London.
 "Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
 "Going Up"—Colonial, Boston, Mass., indef.
 "Head Over Heels"—Cohan, New York City, indef.
 "Have a Heart" (Henry W. Savage)—Swift Current, 31; Moose Jaw, Nov. 1-2.
 "Hodge, Wm.—Studebaker, Chicago. (Closed on account of epidemic.)
 "Hearts of the World"—Standard, New York City, indef.
 "I. O. U."—Belmont, New York City, indef.
 "Information, Please"—Selwyn, New York City, indef.
 "Jack o' Lantern"—Colonial, Chicago. (Closed on account of epidemic.)
 "Lombardi, Ltd."—Cort, Chicago. (Closed on account of epidemic.)
 "Leave It to Jane"—Chestnut Street O. H., Philadelphia. (Re-opens Oct. 30.)
 "Lightnin'—Gayety, New York City, indef.
 "Little Teacher, The"—Garrick, Phila. (Re-opens Oct. 30.)
 "Ladies First" (with Nora Bayes)—Broadhurst, New York City, indef.
 "Little Simplicity"—Astor, New York City, week Nov. 4, indef.
 "Matinee Hero, The"—Vanderbilt, New York City, indef.
 "Maytime"—Majestic, Boston, Mass., indef.
 "Mutt and Jeff in the Wooley West" (Joe Pettingill, Mgr.)—Ottawa, Canada, 30-31.
 "Mutt and Jeff in the Wooley West" (Harry Hill, Mgr.)—Akron, O., 28-30.
 "Mutt and Jeff in the Wooley West" (Billy Barry, Mgr.)—Athens, Ga., 31.
 "Maude, Cyril—Empire Theatre, New York City, indef.
 "Mantell, Robert B.—44th St., New York City, indef.
 "Not With My Money"—Thirty-Ninth Street, New York City, indef.
 "Nothing But Lies"—Longacre, New York City, indef.
 "Opera Comique"—Park, New York City, indef.
 "Oh, Lady, Lady"—Ye Wilbur, Boston, Mass., Oct. 21-Nov. 2.
 "Oh, Look"—La Salle, Chicago. (Closed on account of epidemic.)
 "Polly With a Past"—Powers, Chicago. (Closed on account of epidemic.)
 "Passing Show"—Winter Garden, New York City, indef.
 "Perkins"—Henry Miller's, New York City, indef.
 "Peter's Mother"—Playhouse, New York City, indef.
 "Parlor, Bedroom and Bath"—Loew's 7th Ave., New York City, week 28-Nov. 4.
 "Redemption"—Plymouth, New York City, indef.
 "Rainbow Girl"—Illinois, Chicago. (Closed on account of epidemic.)
 "Rock-a-Bye Baby"—Garrick, Chicago. (Closed on account of epidemic.)
 "The Riddle Woman"—Harris, New York City, indef.
 "Rock & White"—Shubert-Riviera, New York City, week 28-Nov. 2.
 "Sinbad"—Casino, New York City, indef.
 "Seven Days' Leave"—Garrick, Chicago. (Closed on account of epidemic.)
 "Saving Grace, The"—Empire, New York City, indef.
 "Sleeping Partners"—Bijou, N. Y., indef.
 "Sometime"—Shubert, New York City, indef.
 "Stone, Fred—Colonial, Chicago. (Closed on account of epidemic.)

"Stitch in Time, A"—Fulton, New York City, indef.
 "Seventeen"—Plymouth, Boston, Mass., indef.
 "She Took a Chance"—Tremont, Boston, Mass., indef.
 "Twin Beds"—Olympic, Chicago. (Closed on account of epidemic.)
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Cohan & Harris Theatre, New York City, indef.
 "Tailor Made Man"—Grand, Chicago. (Closed on account of epidemic.)
 "Three Faces East"—Olympic, Chicago. (Closed on account of epidemic.)
 "Ten Nights in a Barroom"—Fourteenth St., New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tiger Rose"—Tremont, Boston, Nov. 4, indef.
 "Thurston—Howard, Syracuse, New York, week 28-Nov. 2.
 "Under Orders"—Eltinge, New York City, indef.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Warfield, David—Manhattan Opera House, New York City, Nov. 4-indef.
 "Whiteside, Walker—Princess, Chicago (closed on account of epidemic.)
 "Watch Your Neighbor"—Booth, New York City, indef.
 "Where Poppies Bloom"—Republic, New York City, indef.
 "Woman on the Index"—48th St., New York City, indef.
 "Walk-Offs, The"—Morosco, New York City, indef.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
 "Ziegfeld Follies"—Globe, New York City, indef.

COLUMBIA CIRCUIT

Best Show in Town, Casino, Boston, 28-Nov. 2.
 Bon Tons, People's, Philadelphia, 28-Nov. 2.
 Bostonians, Empire, Brooklyn, N. Y., 28-Nov. 2.
 Dave Maroon's, Casino, Brooklyn, 28-Nov. 2.
 Follies of the Day, Colonial, Providence, 28-Nov. 2.
 Golden Crooks, Empire, Albany, 28-Nov. 2.
 Hip Hip Hooray, Empire, Newark, 28-Nov. 2.
 Irwin's Big Show, Majestic, Jersey City, 28-Nov. 2.
 Lew Kelly and His Own Show, Park, Bridgeport, 28-Nov. 2.
 Liberty Girls, Hurtig & Seamon's, New York, 28-Nov. 2.
 Mollie Williams Show, Orpheum, Paterson, 28-Nov. 2.
 Majestics, Berchell, Des Moines, Iowa, 28-Nov. 1.
 "Oh, Girl", Casino, Philadelphia, 28-Nov. 2.
 Sam Howe Show, Gayety, Boston, 28-Nov. 2.
 Sporting Widows, Palace, Baltimore, 28-Nov. 2.
 Star and Garter Grand, Hartford, Ct., 28-Nov. 2.
 Step Lively Girls, Miner's, Bronx, New York, 28-Nov. 2.
 Watson's Beef Trust, Columbia, New York, 28-Nov. 2.

AMERICAN CIRCUIT

Auto Girls, Olympic, New York, 28-Nov. 2.
 Follies of Pleasure, Grand, Worcester, 28-Nov. 2.
 Follies of the Night, Empire, Hoboken, 28-Nov. 2.
 Girls from Joyland, Howard, Boston, 28-Nov. 2.
 Mischief Makers, Gayety, Philadelphia, 28-Nov. 2.
 Monte Carlo Girls, Camp Dix, Wrightstown, 31-Nov. 2.
 Parisian Fillets, Camden, N. J., 28-30; Chester, Pa., 31-Nov. 2.
 Pennant Winners, Star, Brooklyn, 28-Nov. 2.
 Pacemakers, Wrightstown, N. J., 28-30; Scranton, Pa., 31-Nov. 2.
 Record Breakers, Chester, Pa., 28-30; Camden, N. J., 31-Nov. 2.
 Trail Hitters, Gayety, Brooklyn, 28-Nov. 2.
 World Beaters, Gayety, Baltimore, 28-Nov. 2.

U. S. LIBERTY THEATRES

Week October 28

Devens—"Fads and Fancies" (all week).
 Upton—First half, May Ward; last half, "Mother Goose."
 Merritt—Dark all week.
 Dix—First half, "Nothing But the Truth"; last half, "Keep Smiling."
 Meade—(Dark all week).
 Humphreys—(Quarantined all week).
 Lee—First half, "When Dreams Come True"; last half, Mercedes and All-Star Show.
 Norfolk—(Quarantined all week).
 Jackson—First half, camp show; last half, "When Dreams Come True."
 Gordon—First half, "Charlie's Aunt"; last half, special pictures.
 Hancock—(Quarantined all week).
 Wheeler—First half, "Some Baby"; last half, Kitty Francis company.
 McClellan—First half, Keith's vaudeville; last half, feature pictures.
 Sheridan—(Dark all week).
 Beauregard—First half, "The Brat"; last half, "The Spooners."
 Logan—"Orpheum Follies" all week.
 Travis—La Salle Musical Stock Co., all week.
 McArthur—Woolfolk's Musical Stars all week.
 Bowie—First half (quarantined); last half, "Orpheum Follies."
 Sill—First half (quarantined); last half, Max Bloom's Musical Show.
 Funston—"Miss Manhattan" all week.
 (Continued on page 29)

FRANZ MARIE LLOYD

Wishes to correct the following statement in Sunday's New York Telegraph:

"Frances Marie Lloyd, who succeeded Maud Baxter in Fred Irwin's Big Show, is really Frances Marie Krieger, prima donna, prominently identified heretofore in concert work. 'The Lloyd name is simply used for disguise purposes in burlesque,' explains Frances."

Franz Marie Lloyd is prima donna of Fred Irwin's Big Show and was formerly prominently known in Concert Work as Franz Marie Creager. She did not succeed Maud Baxter in Fred Irwin's Big Show, as she was with Fred Irwin's Big Show last season and intends to remain this season according to her contract.

WANTED

For DAUPHINE THEATRE, New Orleans

LEW ROSE, Manager

OPENING NOVEMBER 17

PRINCIPALS IN ALL LINES

Long Season for Good Chorus Girls. Good Salaries. Fares Paid to New Orleans. Write or call. LOU. REDELSHEIMER, 802 Columbia Theatre Building, NEW YORK.

WANTED

People in all lines for Repertoire Co.

Producer with scripts, preferably Comedian, who can put on first-class comedy bills and make them go. This is not a Tabloid show but will play real theatres, one show a night and two matinees a week. Preference given people doing specialties. Good singing quartette to double. Rehearsals begin Monday, Nov. 11th, Opera House, Waynesburg, Pa. Show opens 18th. At home for a few days' rest. Regards to all Sheesleyites. Address all mail or wires as below:

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SINGING, WHISTLING COMEDIENNE

BROWN'S DOGS

DIRECTION MR. MILLER

FOUR BEULAH BELLES

A BOUQUET OF SONGS

Direction—PETE MACK

HENRY JINES

FLASH OF THE SUNNY SOUTH (GANG)

"Hip, Hip, Hooray Girls"

CHESTER A. KINGSTON

THE CHINESE PUZZLE

Direction—JAMES PLUNKETT

THELMA SEAVELLE

THE HURRICANE SOUBRETTE

2d Season with "Hip, Hip, Hooray Girls"

JIMMIE PARELLE

DOING HEBREW

PENNANT WINNERS

I HAVE REJOINED COMPANY AFTER FOUR WEEKS AT CAMP GRANT—DISCHARGED

OLIVE CHRISTIAN

INGENUE

Coon Shouter

PENNANT WINNERS

OLIVE MORGAN

PRIMA DONNA

PENNANT WINNERS

TWO NEW CHARLEY McCARRON SONGS

During the past three weeks
160 THOUSAND PEOPLE
sang the chorus of this most-talked-of song
in New York today

"I'M GLAD I CAN MAKE YOU CRY"

BY

CHARLES McCARRON and CAREY MORGAN

You can get your audience to do likewise—Don't overlook this BIG BET. Send for professional copy today.

Released! Released! Released!

The greatest novelty song sensation of the season

"I'M CRAZY ABOUT MY DADDY"

BY CHARLES McCARRON and CAREY MORGAN

CHORUS

I'm simply crazy 'bout my Daddy; I
love him in his uniform.
He has military eyes; all my feelings
mobilize.
He knows a lot about manoeuvres; he
put me in a trance—
When I kiss Daddy I think I'm "Some-
where in France."
Over there, over here, he kisses me from
car to car.
He's some cave man when his heart is
warm.
I'll tell the world it's "Good Night Ger-
many!"
If he treats the Germans half as rough
as he treated me,
I'm glad my Daddy's in a uniform.

Headliners are cleaning
up with it. Be the first to
introduce it on your time.

Send for professional
copy—extra catch lines
and double version.

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A Romantic Musical Fantasy—A Breath from the Land of Dreams.
DIRECTION—GENE HUGHES

BOB

RICH

KEMP & ROLLISON

Law Time

A Vaudeville Success

OH! BUDDY, BUDDY

Direction—Mandel & Rose

BILLY AND IRENE TELAAK

Direction—FRANK DONNELLY

JOE

JOESY

RYAN & MOORE

JUST THE TWO OF US

JOE SHEFTELL'S

8 BLACK DOTS

in "Celebrating Day in Tennessee"

PERSONAL DIRECTION—I. KAUFMAN

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BUDDY

PUGH & BROWN

THE TWO MERRY MESSENGERS

DIRECTION—PETE MACK

X. L. HARRIS Loew's Metropolitan Now J. C. PAYNE XPOSITION JUBILEE 4

HARMONY PERSONIFIED

C. C. ROSEMOND

E. J. McKINNEY

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HARLAN E. KNIGHT & CO.

In "THE CHALK LINE"

Direction—LEW GOLDER

FRANK

THE AMERICAN PROPAGANDA ACT

MICKEY

THORNDIKE AND CURRAN

Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Lew Golder

HOUSELEY, NICOLAS & DEEN

IN "HIS LEMON-SINE"

COSTUMES CREATED BY ALVORA

DIRECTION—MR. CHAS. J. FITZPATRICK

DRAMATIC AND OTHER ROUTES

(Continued from page 27.)

Dodge—Vaudeville show all week.
Grant—Camp show all week.
Custer—Vaudeville show all week.
Pike—Max Bloom's Musical Comedy Co. all week.
Sherman—Billy Allen's Musical Comedy Co. all week.

TABLOIDS

Empress Musical Comedy Co.—Empress, Indef.
Billy Hall Musical Stock Co.—Portland, Me., Duiuth, Minn., Indef.
Ketts' Musical Comedy Revue—Orpheum, Grand Rapids, Mich., Indef.
Lord Vernon Musical Comedy Co.—Gem, Little Rock, Ark., Indef.
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., Indef.
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., Indef.
Valentine's, Tex., Quality Maids—Deandi, Amarillo, Tex., Indef.
"Winter Garden Follies"—Rivoli, Ybor City, Fla., Indef.
Wehle's, Billy, "Blue Grass Belles"—Crystal, Waco, Tex., Indef.
Zarrow, H. D., Hipp-Garden—Parkersburg, W. Va., Indef.

MINSTRELS

Fields, Al G., Greater Minstrels—New Orleans, La., Oct. 27-Nov. 2.
Gus Hill's Minstrels—Hot Springs, 31.
"Lady Bountiful Minstrels"—(Chas. Wilson, Mgr.)—Richmond, Va., 30-31.

Murphy's Minstrels (John Murphy, Mgr.)—Atlantic City, N. J., Indef.
Rabbit Foot (F. S. Wolcott, Mgr.)—Fort Gibson, Miss., Indef.

STOCK

Alcazar Players—Portland, Ore., Indef.
Albee Stock—Providence, R. I., Indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., Indef.
Blaney Stock Co.—Colonial, Baltimore, Indef.
Blaney Stock Co.—Cleveland, O., Indef.
Brownell-Storke Co.—Dayton, O., Indef.
Bishop Players—Oakland, Cal., Indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., Indef.
Castle Square Stock Co.—Castle Square, Boston, Mass., Indef.
Central Square Players—Lynn, Mass., Indef.
Comerford Players—Lynn, Mass., Indef.
Cooper Baird Co.—Zanesville, O., Indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, Indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., Indef.
Cutter Stock Co. (Wallace R. Cutter, Mgr.)—Chase-Foster Co.—Hemingford, Neb., 7-9; Alliance, week 10.
Dominion Players—Winnipeg, Manitoba, Can., Indef.
Emerson Players—Lowell & Haverhill, Indef.
Empire Players—Salem, Mass., Indef.
Enterprise Stock Co.—Chicago, Indef.
Enterprise Stock Co.—Green Bay, Wis., Indef.
Fassett Stock Co.—Lyric, Hamilton, Can., Indef.

JOHNNY DOOLEY AND YVETTE RUGEL

Wish to thank their host of friends for the prayers, flowers and good wishes during Mrs. Dooley's recent illness. She is now convalescent and we thank the good Lord for her miraculous recovery.

STARS OF BURLESQUE

SAMUEL KLINE

Singing and Dancing Straight

Rube Bernstein's Follies of Pleasure

At Liberty—JACK JOELL

Character Comedian and Producer.

See ROEHM & RICHARDS

CARRIE FINNELL

SOUBRETTE

JOE HOWARD STOCK COMPANY

BABE HEALY

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VOICE, FORM AND CLASS

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ALFARETTA SYMONDS

SOUBRETTE

HWIN'S BIG SHOW

JOE DOLAN

Doing Straight for a Real Comedian—Billy Gilbert, and Girls from Joyland

MANNY BESSER

In Hebrew

Direction—Ike Weber

Max Spiegel's Social Follies

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THE JUGGLER'S DREAM

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Direction—EDW. S. KELLER

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In "SIMP-SON"

14 Minutes of Fun in "One."

MARIAN DEAVER

SINGING COMEDIAN

IN VAUDEVILLE

DIRECTION—CHAS. BORNHAUPT

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THE LAST OF THE FOUR HUNDRED

FEATURING THEIR OWN SONGS AND JAZZ FINISH

EDNA & MACEO PINKARD

IN "BLUES ASSASSINATORS"

Communicate with us, care of Shapiro, Bernstein & Co., New York City

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KITTY

SWIFT and DALEY

In Artistic Musical Nonsense. Special Set.

CARLO CASETTA & RYDELL HELEN

In a Series of Artistic Dances

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Direction PETE MACK

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Direction, LEW GOLDER

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Principals and chorus girls furnished on short notice.

PERFORMERS, NOTICE!

Can place good burlesque people immediately.

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AUTHORS AND COMPOSERS—WE HAVE A BIG MARKET FOR ORIGINAL MATERIAL

LEW LEDERER

"In Dutch" with John Whitehead's Pennant Winners

STAR, BROOKLYN, THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

VIVIAN LAWRENCE

Volcanic Soubrette. Featured with the Pennant Winners' Show.

SPEED, CLASS AND PERSONALITY

STAR, BROOKLYN, THIS WEEK

PRIMA DONNA
HIP HIP HOORAY GIRLS

HELEN McCLAIN

FORMERLY
HELEN VREELAND

STRAIGHT
EXTRAORDINARY

JACK E. RICE

PENNANT
WINNERS

BURLESQUE NEWS

(Continued from page 17 and on 33)

UNION SQUARE STOCK
PUTS ON GOOD SHOW;
SOL FIELDS BACK

A corking good show was offered last week by the Kahn Stock Company at the Union Square Theatre. There were amusing situations, good bits and catchy music throughout, which was highly appreciated by a big house Friday night.

The comedy was well taken care of by Billy Spencer, Brad Sutton and Mauny Kohler. The latter went on in Frank Mackey's place that afternoon on account of Mackey being taken down with the influenza, the night before.

The first part was called "The Follies" and the "Merry Mermaids" followed. Both were by Billy Spencer and easily passed the Board of Censors.

Spencer, as "Grogan," showed his usual form. Kohler won favor with his Hebrew character. Sutton did a good "rube," as well as several other roles. James X. Francis pleased with his "straight."

Louise Pearson, wearing several new gowns which were pretty, was successful with her numbers and stood out in the scenes.

Gertrude Lynch was seen to much better advantage last Friday evening than at any time we have seen her. She offered songs full of life and put them over well. Her costumes were pleasing to the eye, particularly the black and white one trimmed with fur. This dress was expensive and of artistic design.

Babe Wellington danced and sang herself into favor at once. She is a dandy soubrette and improving each week in her work.

Miss Lorraine read her lines nicely and offered an attractive wardrobe.

While Kahn has a great chorus, some of the girls get careless once in a while and in several of their numbers Friday night did not work in unison. The numbers were prettily arranged.

Sol Fields is back on the job again and is putting on his regular work, which was missed while he was away. The scenery was bright, prettily designed and painted in attractive colors.

The "hold up" bit was well done by Spencer, Sutton, Francis and Miss Lynch.

The "knife" bit was amusing as done by Spencer, Francis and Miss Pearson.

The "kiss" bit pleased. Spencer, Kohler and Miss Lorraine were in it.

The "lovable wife" bit was funny as done by Spencer, Kohler, Sutton and Miss Lynch.

The "shooting" bit went over well the way Spencer, Kohler, Sutton, Francis and Miss Pearson worked it.

There were many more amusing scenes and bits in the show that were well done.

The Union Square still continues to do its share of business, which, last week, held up in spite of the epidemic and loan drive.

HOWARD AND KELLY
PROVED FUNNY AT THE
CRESCENT LAST WEEK

"The English Daisies" was the title of last week's show at the Crescent. The book was called "A Day at Newport" and was in two acts.

The principal comedy was in the hands of Tom Howard and Billy Kelly, Howard doing his eccentric "boob" and Kelly doing a "tad." They were very amusing and work well together.

Artie Harris offered a Hebrew role, but as he did not have very much to do, one could hardly judge his ability.

Joe Mason did straight and worked hard last Tuesday night.

Norma Bell was in good voice and put her numbers over with good effect. She reads lines well and did well in scenes. Her costumes were pretty and, in tight, she appeared to advantage.

Mae Belle worked nicely in scenes and offered an attractive wardrobe.

Babe Healey, a shapely little Miss, had lots of "pep" last week and had no trouble getting her numbers over. Her dresses looked well from the front.

Ida Bernard, another soubrette, worked fast and put lots of ginger into her work.

Howard has a great chorus. He has twenty-four young girls who are full of life and work and sing as though they enjoy what they are doing. Their costumes look well, also.

In the "hat" bit, Howard, Kelly, Mason and Harris, worked hard for laughs.

The "echo" hit was done by Howard, Mason and Kelly.

The "photo" bit, three styles, was offered by Kelly, Howard, Harris and the Misses Norma, Bell and Bernard. Howard was funny and Miss Bell worked the scene up capably.

The "ghost" bit was amusing as done by Howard, Kelly and Harris.

The "card game" was liked by the audience as done by Kelly, Howard, Mason and Miss Mae Belle.

Babe Healey won several encores with her "tangle" number, which she put over nicely.

The "pick out" number seemed to please. The girls all responded splendidly when called upon to do something.

HAS ONE MAN IN CAST

"Blutch" Cooper and Billy K. Wells are now working on the new book for Cooper's "Roseland Girls," next season's show.

Cooper is going to offer burlesque patrons something new in this show. It will have fifty-one people in the company, fifty of whom will be women. One man will be in the cast.

COYNE GETS NEWARK HOUSE

NEWARK, N. J., Oct. 25.—The Orpheum Theatre, this city, will open Saturday night, Nov. 2, as a stock burlesque house under the direction of Tom Coyne. Coyne will work in the show and have a first-class company of well-known performers. Henry Nelson will manage the house.

JOELL WORKING FOR U. S.

BALTIMORE, Md., Oct. 26.—Jack Joell, who recently closed a sixty-week stock engagement as character man with the Joe Howard Stock Company, is now working for the Government at the Aberdeen Proving Grounds, Maryland.

KRAUS TO RUN DRIVE

Sammy Kraus, assistant manager of the Olympic Theatre in his exalted office of Master of the Munn Lodge, No. 190, F. & A. M., has been appointed chairman ex-officio of "Patriot Night," which the Munn Masons are to hold November 16 in the Grand Lodge rooms of Masonic Hall. The proceeds will go to assist the Grand Lodge of the State of New York in its drive for \$1,000,000 in behalf of the Masonic War and Relief Fund.

KAHN ACTS AS BANKER

Ben Kahn is acting as banker in the interest of Uncle Sam.

For the benefit of his patrons, last week he allowed them to buy Liberty Bonds, payable weekly, through the Union Square Theatre Company. Up to Friday he had sold \$3,000 worth.

The buyer will receive the interest accumulated and the principal as soon as the full amount is paid.

LOSES HUSBAND IN WAR

DURHAM, N. C., Oct. 25.—Sergeant Charles Wood, a member of the United States Marines, 78th Company, was killed in action on September 15. His home was in this city.

Mrs. Wood, his wife, is a member of the Joe Howard Stock Company, at the Crescent Theatre, Brooklyn.

YOUNGS TO SAIL SOON

WASHINGTON, D. C., Oct. 24.—Frank Youngs, treasurer of the Gayety, this city, for the last three seasons, but now in the United States Army, leaves for France next month. Young is the fourth box office man of the Gayety to join the colors.

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
GERTRUDE LYNCH

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn.

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JOS. T. WEISMAN, Proprietor

Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.

Theatrical Hostelry, Cafe and Cabaret

Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL

ROCHESTER, N. Y.

European Plan.

Special Rates to the Profession

W. T. Hassett, Prop.

CALL CALL

Tom Coyne wants good Chorus Girls for his new Stock Company at his Orpheum Theatre, Newark. Opening Saturday Night, Nov. 2nd. Rehearsals commence Wednesday, Oct. 23, at the Orpheum Theatre at 10 A. M. Write, wire or call.

TOM COYNE, Orpheum Theatre, Newark, N. J.

CAN ALSO USE A FEW MORE GIRLS AND PRINCIPALS AT THE CLINTON THEATRE, HEMPSTEAD, L. I.

STARS OF BURLESQUE

EVA LEWIS

SUNBEAM SOUBRETTE

PETE CLARK'S "OH, GIRL" CO.

DIRECTION—ROEHM AND RICHARDS

FLORENCE WHITFORD

SOUBRETTE

RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK

SUCCESSFUL STRAIGHT

SAM HOWE'S SHOW

ELSIE BRANDON

INGENUE—SOUBRETTE { Direction } MINSKY'S NATIONAL WINTER GARDEN
IKE WEBER

Now Comes the Circus, THAT Real Old Fashioned Show

Billy Watson's Beef Trust Beauties

THE PUBLIC BUY IT--THAT'S THE ANSWER

If you enjoy a Laugh—pay us a visit

If you have a sour taste—stay away

Anyhow it's all in fun.

Columbia, New York, Oct. 28; Casino, Brooklyn, Nov. 4; Empire, Newark, Nov. 11; Casino, Philadelphia, Nov. 18
Want people on account of sickness—BILLY WATSON

STARS OF BURLESQUE

FLO AND
AGNES

STANTON SISTERS

CHAS. BAKER'S
TEMPTERS

INGENUE
PRIMA DONNA

GERTRUDE RALSTON

CHAS. BAKER'S
HIGH FLYERS

SECOND SEASON
SOUBRETTE
TEMPTERS

DOLLY WINTERS

AND
SID WINTERS
IN IRISH

PRIMA DONNA
ROSELAND GIRLS

ESTHER ERWIN WOOD

MANAGEMENT
JAS. E. COOPER

ECCENTRIC
INGENUE

SADIE ROSE

SIM WILLIAMS
GIRLS FROM JOYLAND

PRIMA DONNA
OF QUALITY

BETTY POWERS

MAX SPIEGEL'S
CHEER UP AMERICA

FEATURED
PRIMA DONNA

ADA LUM

BERNSTEIN and LEVEY'S
BEAUTY REVUE
DIRECTION—ROEHM AND RICHARDS

GLADYS SEARS

Going Over Seas soon with
the Overthere Theatre League

VERSATILE SOUBRETTE
ECCENTRIC COMEDY

GREENWOOD and NELSON

WITH HENRY DIXON'S
BIG REVIEW

PRINCIPAL COMEDIAN
SECOND SEASON

HARRY SEYON

MAX SPIEGEL'S
SOCIAL FOLLIES

THE GOLDEN
VENUS

LUCILLE AMES

MAX SPIEGEL'S
"CHEER UP, AMERICA"
DIRECTION—ROEHM AND RICHARDS

NEW COMEDIANS
IN BURLESQUE
AND A BIG HIT

RAY READ and BURNS

CHAS. I. M. WEINGARTEN'S
STAR AND GARTER
SHOW

COMEDIAN
With Pennant Winners

LEW LEDERER

SOUBRETTE

GRACE HOWARD

AT LIBERTY
CARE OF CLIPPER

MARCUS MUSICAL
COMEDY COMPANY

MIKE SACKS

SEVENTH SEASON AS
PRINCIPAL COMEDIAN

FEATURED
COMEDIAN

BILLY WILD

SYMONDS and LAKE'S
AUTO GIRLS

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

BABE WELLINGTON

SOUBRETTE—Irrresistible Bunch o' Nerves B. F. KAHN, UNION SQUARE STOCK COMPANY

Al. MARTIN and LEE Lottie

FEATURED COMEDIAN INGENUE-SOUBRETTE
JOLLY GIRLS 1917-18-19-20

MARIE BAKER

SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BERT BERNARD

With Stone and Pillard "Social Maids," working opposite Geo. Stone

BILLY BENDON

DOING STRAIGHT

MAX SPIEGEL'S SOCIAL FOLLIES

"BEAUTY REVUE" IS A SHOW THAT WILL ENTERTAIN

Bernstein and Levy's "Beauty Revue" proved a fine entertainment at the Star last week.

"Stolen Sweets" was the title of the book which was staged by Eddie Dale.

Dale was the principal comedian. He is a funny little fellow, who works fast and hard. He gets many laughs in his scenes, which he puts over well. He is assisted in the comedy by George Barlett, doing a He-brew role.

A great singing and talking straight man is Harry Peterson. This young fellow can dance some, too. He is a great help to the comedians, for, by the way he feeds them, he is partly responsible for many of their laughs. He dresses well and works fast.

Henry Guertin is doing characters.

Ada Lum, a graceful and attractive prima donna, not alone renders her numbers well, but also reads her lines exceptionally capably. She has an air of refinement in her work which stands out, and a nice stage presence. She has a most pleasing person-

ality and wears costumes of unusual beauty. Jean Schaffer filled in as soubrette on account of the illness of Florence Whitford last Thursday night. Miss Schaffer did very nicely, getting her numbers over.

Helen Gibson, a rather attractive young lady, got her numbers over to good effect. Her costumes were pretty.

The chorus worked well and their numbers pleased. The costumes worn by the girls were pretty and in good color scheme.

The "corporation" bit, in which a "spray of generosity" was to be put on the market, had many funny situations and was nicely worked out by Dale, Peterson and Barlett.

The "drunk" bit was put over well by Dale and Miss Lum.

The "cigar" bit was amusing as done by Dale, Peterson, Barlett and Miss Lum.

Guertin and Gibson offered a singing and dancing specialty which was received kindly by the audience.

The "ring" bit went over. Dale, Barlett

BURLESQUE NEWS

(Continued from pages 17 and 31)

and Miss Lum worked in it.

The "ex-convict" bit amused as it was done by Peterson, Dale and Barlett.

Dale, Barlett, Peterson and Miss Gibson worked nicely in the "uncle" bit.

Dale worked the pick-out number satisfactorily. Several of the girls had good voices. The small girl Dale picked out last has the making of a good soubrette.

The "water" or "Bola Bola" bit was good for plenty of laughs as done by Dale, Barlett, Guertin and Miss Lum.

Peterson offered a singing specialty, done near the close of the show, that stopped everything. His numbers were good, but it was the way he put them over that counted. He filled them with the proper feeling and expression.

The "registration" bit was funny as done by Dale, Barlett and the Misses Lum and Gibson.

The "Beauty Revue" is a show that is amusing and has a good cast. It held the

audience seated until after eleven o'clock last Thursday night.

MARGARET SHERIDAN DIES

PHILADELPHIA, Pa., Oct. 26.—Margaret Sheridan died at her home here yesterday of the Spanish influenza. She was buried in Holly Cross Cemetery, this city.

Miss Sheridan was an old-time burlesque woman. She played, in her time, with the May Howard Company, Harry Bryant, Billy Watson, "Cherry Blossoms," "Merry Maidens" and Miner's "Bohemians."

AURALIA CLARK QUILTS

DAYTON, Ohio, Oct. 25.—Auralia Clark has handed her two weeks' notice to Manager Rosenthal of the "Girls of the U. S. A." to close next week in Cincinnati. Miss Clark is one of the most attractive soubrettes on the Columbia Circuit. She is making arrangements to go with another show.

STARS OF BURLESQUE

A. L. S. SMITH

MEET MY FRIENDS: Steve (a Stick-Up Man); Count de Vincent (from gay Paree); David Belasco; Bill Barrymore (an actor); John Philip Sousa; Mr. Harris (an undertaker); Gas. O. Lene (a chauffeur); Poo Fah (a Chinese servant), all with "Follies of the Day."

FRANK LUCY

STRAIGHT

MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS

THE RAZZ JAZZ GIRL

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES

PRINCIPAL COMEDIAN

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ETHEL DEVEAUX

SOUBRETTE

MINSKY'S NATIONAL WINTER GARDEN

HARRY A. DUNCAN

COMEDY ECCENTRIC

IRWIN'S BIG SHOW

MABELLE COURTNEY

BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S FOLLIES OF THE DAY

GATTY JONES

JUVENILE—PENNANT WINNERS.

Direction—CHAMBERLAIN BROWN

MABEL LE MONAIER

ECCENTRIC SOUBRETTE

WITH BARNEY GERARD'S FOLLIES OF THE DAY
JOE HOWARD STOCK COMPANY

RALPH (Slim) WORDLEY

Out of Pictures, Into Burlesque

Irwin's Big Show

FASHION PLATE PAIR

BENTON and CLARKE

STRAIGHT AND ECCENTRIC COMEDIENNE

JOLLY GIRLS CO.

CHAS. J. BURKHARDT

The Man with the Funny Slide

Featured with Hughie Bernard's Americans

BACK IN BURLESQUE

THANKS FOR ALL WELL WISHES

ANDY HARER

THE SINGING LEADER

With Barney Gerard's Follies of the Day. Re-engaged 1919-20

ALTIE MASON

PRIMA DONNA—CARE CLIPPER

ANITA MAE SINGING SENSATION

Pimma Donna with Simonds & Lake's Auto Girls Management—WALTER MEYERS

RUTH HASTINGS

PRIMA DONNA

MOLLIE WILLIAMS' GREATEST SHOW

DIRECTION—ROEHM AND RICHARDS

EDDIE DALE

Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SEYMOUR JAMES

"KLASSY KOLORED KID"

Ever See E. M. Dance

SIMONDS & LAKE'S AUTO GIRLS

GERTRUDE LYNCH

The Tanguy of Burlesque

With B. F. Kahn Union Square Stock Co.

DOLLY BENFIELD

SOUBRETTE

MAX SPIEGEL'S SOCIAL FOLLIES

GEORGE SLOCUM

DOING MY TRAMP

WITH ED RUSH'S PARIS BY NIGHT

DIRECTION—ROEHM & RICHARDS

L. WILLIAM PITZER

STRAIGHT MAN "DE LUXE"

RUTH BARBOUR

SOUBRETTE

IRWIN'S MAJESTICS

BILLY CLARK

Juvenile Straight

With Chas. Robinson's Parisian Flirts

Going Over

LESTER DORR

Eccentric Nut Juvenile

Sam Howe's "Butterflies of Broadway"

FRED SEGAL

BRAND NEW ECCENTRIC COMIC. Direction, IKE WEBER. PARISIAN FLIRTS

HALLIE RANDOLPH

Prima Donna—Chas. Robinson's Parisian Flirts—Direction, IKE WEBER

WILLIAM GROSS

WITH DIXON'S "BIG REVIEW"

LETTIE BOLLES

SOUBRETTE

DIXON'S BIG REVIEW

STARS OF BURLESQUE



ROSCOE AILS

ORIGINATOR ONE-FOOTED SLIDE
Fred Irwin's Big Laugh with Majestics

JIM HORTON

The Straight Man With a Real Singing Voice

INNOCENT MAIDS

BABE LAVETTE

Soubrette—Girls from the Follies.

Direction—Roehm and Richards

MAE BARLOWE

PRIMA DONNA

GIRLS FROM THE FOLLIES

HELEN ANDREWS

SOUBRETTE—BLUE BIRDS

ANNA ARMSTRONG

INGENUE

GIRLS FROM THE FOLLIES

MEYER GORDON

CLASSY SINGING AND DANCING—JUVENILE

JOLLY GIRLS

CHAS. "RUBE" DAVIS

THE SMILING TRAMP

BEN DUVAL AND LEE SAM

CAUGHT BY SURPRISE

IN VAUDEVILLE

HARRY J. HOLLIS

STRAIGHT

With Harry Hastings Big Show and Dan Coleman

ALICE GUILMETTE

PRIMA DONNA

IDA BLANCHARD

PRIMA DONNA INGENUE

MILE-A-MINUTE GIRLS

Chas A Figg.

"Girls of U.S.A." 1917-18-19

Direction JOE HURTIG

MAY BERNHARDT

COMEDIENNE

With Chas. Robinson's Parisian Flirts

MITTY DEVERE

GRAND ARMY "TAD"

DIRECTION—ROEHM & RICHARDS

INNOCENT MAIDS

KITTY WARREN

TOM BOY SOUBRETTE

TOM SULLIVAN'S MONTE CARLO GIRLS

EARL HALL

DOING STRAIGHT

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

FRANCES CORNELL

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

JANNELL JANIS

VERSATILE SOUBRETTE

JOLLY GIRLS



HARRY J. CONLEY

PRINCIPAL COMEDIAN

FRED IRWIN'S BIG SHOW

SEASON 1918-1919

VIOLET BUCKLEY

Ingenue Prima Donna

Third Season with Tom Sullivan's Monte Carlo Girls

HELEN ADAIR

Ingenue—Joe Howard Stock Co.

MAYBELLE GIBSON

PRIMA DONNA

AL REEVES SHOW

MABEL MORTON

INGENUE

PAT WHITE GAIETY GIRLS

JOE DAVIS AND ROSS KATHERIN

STRAIGHT

PRIMA DONNA

That Entertaining Pair

Joe Howard Stock Co.

NORMA JEROME

PRIMA DONNA

LIBERTY GIRLS

GEO. E. SNYDER

STRAIGHT

WITH MAIDS OF AMERICA

ARTHUR PUTNAM

STRAIGHT—with PAT WHITE GAIETY GIRLS

PEGGY BRAUNA

PRIMA DONNA

IRWIN'S MAJESTICS

CLAUS & RADCLIFF

ECCENTRIC

Successful—Returned to the Fold

MILE-A-MINUTE GIRLS

NAT FARNUM

THE YIDDISH COMIC

JACKIE NELSON

THE PETITE SOUBRETTE

DIRECTION—ROEHM & RICHARDS

FANNIE ALBRIGHT

Soubrette—Joe Howard Stock Co.

JANE MAY

SOUBRETTE

MAIDS OF AMERICA

SARAH HYATT

Featured Prima Donna

Tom Sullivan's Monte Carlo Girls

SONNY LAWRENCE

Still Singing and Putting Them Over

With Star and Garter Show

ANNETTE LA ROCHELLE

PRIMA DONNA

RUBÉ BERNSTEIN'S FOLLIES OF PLEASURE

BABE DE PALMER

SOUBRETTE

STAR AND GARTER SHOW

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—"Hands Across Sea."
Riverside—Bel Baker—Chas. Grapewin—Harry Hines—Asahi Troupe—Mehlinger & Mehlinger—Duncan Sisters.
Colonial—Merle's Cockatoos—Wig Wag Revue—Santi.
Royal—Wood & Wyde—Chinko & Kauf—Al. & Fannie Steadman—Eddie Leonard—Hallen & Fuller—Harry Langdon.
Alhambra—Mr. & Mrs. Jimmie Barry—Julian Hall—Arnold & Allman—Helen Ware—Avo Four.
Fifty-Eighth Street (Oct. 31-Nov. 3)—Smith & Kaufman—Wm. Ebs—Rawson & Glair—Marie Stoddard—Nicholas, Brilla & Co.—Marcon & Fitzgibbons.
Twenty-third Street (Oct. 31-Nov. 3)—J. C. Nugent & Co.—Three Rosebuds.
Fifth Avenue (Oct. 31-Nov. 3)—"What Girls Can Do"—Vernon Stiles.
125th Street (Oct. 31-Nov. 3)—Dooley & Sales—Marie.

BROOKLYN.

Bushwick—Fraser Findlay Co.—Josie O'Meers—Minnie Allen & Sister—DeLeon & Davis—Montgomery & Perry—Clara Morton—Morton & Glass.
Orpheum—Lillian Russell—Jimmy Hussey Co.—Green & Parker—Nan Halperin—The Brightons—Jas. Thompson.

BOSTON, MASS.

Keith's—Rae E. Ball & Co.—Kimberly & Page—"Four of Us"—Leon Erroll & Co.—Tarzon—Harry Carroll.

BUFFALO, N. Y.

Shea's—Rose & Bernard—McKay & Ardine—Stan Stanley—Gaspard & Sinclair—Herbert Clifton.

BALTIMORE, MD.

Maryland—"Wenker One"—Juliette—Buzell & Parker—Clifton Crawford—Martin & Florenz—Dolly Connelly Co.—Hallen & Fuller.

COLUMBUS, OHIO.

Keith's—Nonette—Stewart Barnes—Claudia Coleman—Joe Cook—Three Dancing Sisters—O'Donnell & Blair.

CINCINNATI, OHIO.

Keith's—Harry Green Co.—Chief Capaulcan—Chadwick—Molly King & Co.—Stanley Gallini Co.—Maude Muller.

CLEVELAND, OHIO.

Keith's—Van & Schenck—The Reunion—Le Ve & Wilbur—Jesse Sandish—Conkley & Dunlevy.

DETROIT, MICH.

Miles—Frank Dobson & Co.—McIntosh & Maids—Jones & Greenlee—Clara Howard—Hyams & McIntyre.

DAYTON, OHIO.

Keith's—Theo. Kosloff Co.—Four Boleses—Elsie Williams—Mignon—Bert Swor—Man Off Ice Wagon.

ERIE, PA.

Keith's—Burley & Burley—Barry Girls—"Some Bride"—Helen Jackley.

GRAND RAPIDS, MICH.

Keith's—"In the Dark"—Weber & Rednor—Maude Earl Co.—Bert Wheeler Co.—Lillian Fitzgerald—Marshall Montgomery—Lady Alice's Pets.

HAMILTON, CAN.

Keith's—Parsons & Irwin—Martelle—Lynn Cowan.

INDIANAPOLIS, IND.

Keith's—"Xmas Club"—Maxie King & Co.—McDevitt, Kelly & Leavitt—Jas. Cullen & Co.—Quinn & Caverly—Rooney & Bent—Wilson Aubrey Three.

LOWELL, MASS.

Keith's—White's Circus—Robb & Robertson—Madison & Winches—Fremont Benton Co.—Raymond Wilbur—Honey Boy Minstrels—Early & Leight.

LOUISVILLE, KY.

Keith's—Jean Adair & Co.—Robbins—Frances Kennedy—Ben Beyer & Co.—Rajah—Sabin La Pearl.

MONTREAL, CAN.

Keith's—Miller & Capman—Sylvia Clark—Nordstrom & Pinkham—Aerial Shaws—Crosby's Corners.

PORTLAND, ORE.

Keith's—Lew Hawkins—Doris Lester Three—Yates & Reed—Kerslake's Pigs—Violet.

PHILADELPHIA, PA.

Keith's—"Somewhere with Pershing"—Gertrude Hoffman—Hazel Moran—Wilton Sisters—Eddie Borden—Claire Vincent—Tilyon & Ward—Paul Le Var Bros.

PROVIDENCE, R. I.

Keith's—"Maid of France"—Johnny Dooly—Harris & Morey—"Hands Across Sea"—Elda Morris.

PITTSBURGH, PA.

Keith's—Howard & Clark Revue—Whitfield & Ireland—Eddie, Ross—Five Pandurs—Lucille & Cockle—Dooley & Sales.

ROCHESTER, N. Y.

Keith's—Aerial Lloyds—Eugene Emmett—Ames & Winthrop—Jane Courthope Co.—Espe & Dutton—York's Dogs—Javedah—Spencer & Williams.

TORONTO, CAN.

Keith's—Walter Penner Co.—Lillian Shaw—Geo. McFarlane—Frank Gaby—Mlle. Nadji Co.

TOLEDO, OHIO.

Keith's—"Class of '79"—Robbie Gordone—Bob Hall—El Cleve—"Circus Day in Toyland"—Dugan & Raymond—Howard's Ponies.

WASHINGTON, D. C.

Keith's—"The American Ace"—Chris Richards—La Bernicia & Co.—Crawford & Broder—"Hands Across Sea."

WILMINGTON, DEL.

Garrick—Young & Wheeler—Tojetti & Bennett—The Brads.

YOUNGSTOWN, OHIO.

Keith's—Race & Edge—Four Ankers—Four Haley Sisters—Lee & Cranston—The Gerald's—"In the Zone."

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—"Futuristic Revue"—"For Pity's Sake"—Laughlin & West—Osaki & Taki—Joe Browning—Mullen & Coogan—Jack & Kitty Demaco.

DULUTH, MINN.

Orpheum—Grace La Rue—Oliver Briscoe & Al Raub—Herman & Shirley—Barr Twins—Archie & Gertie Falls—Courtney Sisters.

DENVER, COLO.

Orpheum—"Girl on Magazine"—Flanagan & Edwards—Melette Sisters—Fisher, Hawley & Co.—Heras & Preston—Clark & Bergman—Eddie Foyer.

DES MOINES, IA.

Orpheum—Mlle. Dazil—Willie Solar—Shaw & Campbell—Le Maitre & Crouch—The Blands—Wilfred Clark & Co.

KANSAS CITY, MO.

Orpheum—De Haven & Parker—Robt. T. Haines & Co.—Conlin & Glass—Dooley & Nelson—Cervo—Eddy Duo—Columbia & Victor.

LOS ANGELES, CAL.

Orpheum—Mme. Dorce's Celebrities—Imhof, Conn & Corinne—Yvette & Saranoff—Whipple, Huston & Co.—Pistel & Cushing—Julius Tannen—Holmes & Wells—Australian Creightons.

LINCOLN, NEB.

Orpheum—"Where Things Happen"—Mrs. Thos. Whiffen—"Lon Holte"—Florence Tempest & Co.—Kittaro Trio—"Tracy & McBride"—Bessie Clifford.

MINNEAPOLIS, MINN.

Orpheum—"The Sea Wolf"—Milton & De Long Sisters—Keane & White—McRae & Mack—Equill Bros.—Gordon & Kern—Carl Jern.

OAKLAND, CAL.

Orpheum—"On the High Seas"—Misses Campbell—Dickinson & Deagon—Al Herman—Smith & Austin—"Married by Wireless"—Prosper & Maret.

OMAHA, NEB.

Orpheum—Sarah Padden—Bison City Four—The Leightons—"Somewhere in France"—Maria Lo—Amoros Sisters—Alla Moskova & Ballet.

PORTLAND, ORE.

Orpheum—Helen Trix & Sister—Walter Brower—Burt Earl Trio—Ford Sisters—Mr. & Mrs. Gordon Wilde—"All for Democracy."

ST. PAUL, MINN.

Orpheum—Cecil Cunningham—Fern & Davis—"Levitation"—Gilbert & Friedland—Harris & Manion—"Efficiency."

ST. LOUIS, MO.

Orpheum—Bennett & Richards—"Petticoats"—Lambert & Halle—Merlan's Dogs—Kathryn Murray—Dale & Bursch—"Artistic Treat."

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Albertine Rasch & Ballet—Lightners & Alexander—Jas. Watts & Co.—Jack Alfred & Co.—Amoros & Jeannette—Three O'Gorman Girls—Jas. J. Morton—Sylvia Loyal & Partner.

SAN FRANCISCO, CAL.

Orpheum—Eva Tanguay—Jas. C. Morton & Co.—Officer Vokes & Don—Gorgall's Trio—Florenz Duo—Helen Gleason & Co.—Walter G. Kelly—Gallagher & Rolley.

SALT LAKE CITY, UTAH.

Orpheum—Mack & Co.—Rev. Gorman—Brendel & Bert—Creole Fashion Plate—Leipzig—Emerson & Baldwin—Lasova & Gilmore.

VANCOUVER, CAN.

Orpheum—Gus Edwards' Revue—Swor & Avey—Page, Hack & Mack—Henry B. Toomer & Co.—H. & G. Ellsworth—Wallace Galvin.

WINNIPEG, CAN.

Orpheum—Christie MacDonald—Ed Miller & Penfold—Paul Decker & Co.—Margaret Farrell—Reno—Ladder Bros.—Rodriguez Bros.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Mollie Sisters & Co.—Sam J. Harris—Morton & Russell—O'Brien, Havel & Co.—McMahon Sisters. (Last Half)—Sherwin & Kelly—Jimmy Lyons—Cabaret De Luxe—Mark Linder & Co.—Burke-Tooney & Co.

Boulevard (First Half)—Maestro & Co.—Barlow & Bennett—Dan Rae & Co.—Moran & Wheeler. (Last Half)—Frawley & West—Mark & Lee—Dae & Neville—Phil Davis—Six Venetian Gypsies.

Avenue B (First Half)—Dorothy Royce—Strasser's Animals. (Last Half)—"Lots & Lots."

Greeley Square (First Half)—Three Romano Sisters—Fagg & White—Doris Hardy—Jimmy Lyons—Six Venetian Gypsies. (Last Half)—Geo. & Lily Garden—Jessen & Jesson—Barber & Jackson—O'Brien, Havel & Co.—Moran & Wheeler.

Delancey Street (First Half)—Chin Sin Loo—Jessen & Jesson—Rose & Wood—Rucker & Winfred. (Last Half)—Barlowe & Bennett—Arthur Lloyd—Morton & Russell—Quigley & Fitzgerald—The Flotos.

Lincoln Square (First Half)—Frawley & West—Nae, Tai Tai—"In Wrong"—George M. Rosener—George & May Le Vere. (Last Half)—Russell & DeWitt—Billy Devere—Schooler & Dickinson—Wilkins & Wilkins—Creamer, Barton & Sparling.

National (First Half)—Anderson & Burt—Buddy Walker—Anna Chandler. (Last Half)—Chin Sin Loo—Doris, Hardy & Co.—Sam J. Harris—Anna Chandler.

Orpheum (First Half)—Tommy & Babe Payne—Walton & Francis—"Sherman Was Wrong"—Quigley & Fitzgerald. (Last Half)—Maestro & Co.—Rose & Wood—Dan Rae & Co.—Buddy Walker—Kinkaid Killies.

Victoria (First Half)—Sherwin Kelly—Mark Linder & Co.—Creamer, Barton & Sparling—Kinkaid Killies. (Last Half)—Lewis & Leonia—"Sherman Was Wrong"—George & May Le Vere.

BROOKLYN.

Metropolitan (First Half)—The Flotos—Barber & Jackson—Chisholm & Breen—Burke, Tooney & Co.—"Old Homestead Fire." (Last Half)—Mollie Sisters & Co.—Walton & Francis—"In Wrong."

Fulton (First Half)—Arthur Lloyd—Schooler & Dickinson—Wilkins & Wilkins. (Last Half)—Three Romano Sisters—Nai Tai—Anderson & Burt—Fagg & White—Clark & Verdi.

De Kalb (First Half)—Russell & De Witt—Oliver May—Dae & Neville—Mark & Lee—Clark & Verdi. (Last Half)—McMahon Sisters—Chas. Mack & Co.—Cook & Lorenz.

Pack Co. (First Half)—Three English Rosebuds.

BOSTON, MASS.

Orpheum (First Half)—Martin Bros.—Brown Sisters—Archer & Belford—Carl McCullough—

Harold Selman & Co. (Last Half)—Mack & West—Eckhoff & Gordon—Mel Klee—"Miss America."

BALTIMORE, MD.

Hippodrome—Henry & Moore—Carl Emmy's Pets—Weber & Elliott—Ara Sisters.

FALL RIVER, MASS.

Bijou (First Half)—Mack & West—Eckhoff & Gordon—Mel Klee—"Miss America." (Last Half)—Martin Bros.—Brown Sisters—Archer & Belford—Carl McCullough—Harold Selman & Co.

HAMILTON, CAN.

Loew's (First Half)—Skating Bear—Leonore Simonson—Brown & Barrows—"Who Is He?"—Little Miss Up-to-Date.

MONTREAL, CAN.

Loew's—Barlowe & Hurst—Chas. C. Rice & Co.—Billy King & Co.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Grindell & Esther. (Last Half)—Three English Rosebuds—Chisholm & Breen.

PROVIDENCE, R. I.

Emery (First Half)—McDonald & Cleveland—The Prescotts—Seymour & Seymour—Cabaret De Luxe. (Last Half)—Harvey De Vera Trio—Southe & Tobin—Edmunds & Leedum—The Prescotts—Joe Cook.

SPRINGFIELD, MASS.

Palace (First Half)—George & Lily Garden—George Randall & Co.—Billy De Vere—Harvey De Vera Trio. (Last Half)—The Kitties—McDonald & Cleveland—"Don't Lie to Mom"—Rob Mills.

TORONTO, CAN.

Yonge Street (First Half)—Albert & Rogers—Jack Arnold Trio—McKay's Scotch Revue—Nat Carr—Alexander Bros. & Evelyn.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Murray Livingston—"Somewhere in Coney Island." (Last Half)—Harris & Lyman—Tennessee Ten.

Plaza (First Half)—The Boyarr Company. (Last Half)—Tosamond & Dorothy—Liberty Trio—McDonald Trio.

HARTFORD, CONN.

Poli (First Half)—McRae & Clegg—Lonny Nasse—Mack & Wilmar—Harris & Lyman—Lyndell & Muey—Song & Dance Revue. (Last Half)—Sprague & McNeese—Grace DeWinters—Copas & Hutton—Dunbar & Turner—Yvonne.

NEW HAVEN, CONN.

Palace (First Half)—Rosamond & Dorothy—Frank Crumit—"Oh! Auntie." (Last Half)—Ernie & Ernie—"Somewhere in Coney Island"—Lyndell & Muey.

Bijou (First Half)—Sprague & McNeese—Arthur & Lea Bell—Liberty Trio—McDonald Trio. (Last Half)—Murray Livingston—The Boyarr Co.

SCRANTON, PA.

Poli (First Half)—Sultan—Joe Martin—Ash & Lewis—"Perhaps You're Right." (Last Half)—Austin & Garvin—Crowley & Burke—Nash & O'Donnell—William & Mary Rogers—Five Famous Lloyds.

SPRINGFIELD, MASS.

Palace (First Half)—Kimbell & Kenneth—Quinn & De Rex—Maurice Samuels & Co.—Dunbar & Turner—George & Paul Hickman—Tennessee Ten. (Last Half)—McRae & Clegg—Catherine Miley—Bonita & Hearn—Al Tucker—Tick Tock Girls.

WORCESTER, MASS.

Poli (First Half)—Bonita & Hearn—Al Tucker—Paynton, Howard & Lizette. (Last Half)—Musical Fredericks—Moore & White—Maurice Samuels & Co.—George & Paul Hickman—"Oh! Auntie."

Plaza (First Half)—Catherine Miley—Tick Tock Girls. (Last Half)—Arthur & Lea Bell—Mack & Wilmar—Quinn & De Rex.

WILKES-BARRE, PA.

Poli (First Half)—Austin & Carlin—Crowley & Burke—Nash & O'Donnell—William & Mary Rogers—Five Famous Lloyds. (Last Half)—Sultan—Joe Martin—Ash & Lewis—"Perhaps You're Right."

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Van & Vernon—Helen Leach—Wallin Trio. (Last Half)—Chas. Ahearn & Co.

BELLEVILLE, WIS.

Washington (First Half)—Maidie Delong—"No Man's Land." (Last Half)—Tony—Van & Vernon—Helen Leach—Wallin Trio.

CHAMPAIGN, ILL.

Orpheum (First Half)—The Belmonts—Fred Rogers—"Hello People Hello"—Wood, Young & Phillips—Hickey Bros. (Last Half)—"Bride Shop."

CEDAR RAPIDS, IA.

Majestic (First Half)—Kings & Brown—Barlow & Deerie—Gilroy, Haynes & Montgomery—Trovato—Hov's Minstrels. (Last Half)—Monahan & Co.—Lewis & White—Bert Fitzgibbon—Martha Hamilton & Co.—White Bros.

CHICAGO, ILL.

American (First Half)—Hickey & Allen—"Holiday in Dixieland"—Frodo—McCormack & Shannon. (Last Half)—Dron Girls—Kingsbury & Munson—Wilson & Wilson.

Lincoln (First Half)—College Quintette—Bill Robinson. (Last Half)—Ferguson & Sunderland—Nick Hufford—Great Mankiehl Troupe.

Kedzie (First Half)—Black & White—Dron Girls—Stan & Mae Laurel—Alexander & Fields—Thalero's Circus. (Last Half)—The Newmans—Lew Sully—Gertie Van Dyke—Taber & Green—"Hotel De Fiddle."

Wilson (First Half)—Doherty & Scala—Cahill & Romaine—Fisher & Filmore—Alice Hamilton—Three Mori Bros. (Last Half)—Lew Huff—Jesse Hayward & Co.—Peerless Trio—Hickey Bros.—Thalero's Circus.

DECATUR, ILL.

Empress—Monroe & Grant—Tommy Ray—Edw.

Esmonde & Co.—Polly, Oz & Chick—Robt. Everett—The Belmonts—Tracy, Palmer & Tracy—"Hit the Trail"—Miller & Lyle—Misses Black & White.

DUBUQUE, IA.

Majestic (First Half)—Santry & Norton—Fred Sosman—Lillian Kingsbury & Co.—Roy Harrah & Co.

DES MOINES, IA.

Empress (First Half)—"Putting on Airs"—Neville & Mar—Great Janson—Fred Lewis—Crewell Fenton & Co.

DAVENPORT, IA.

Columbia (First Half)—Lewis & White—Martha Hamilton & Co.—Larry Comer—"Magazine Girls." (Last Half)—Haddon & Norman—Revue De Luxe—Langdon & Smith.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Sasakie Bros.—Tony—Chas. Ahearn & Co. (Last Half)—Maidie De Long—"No Man's Land."

EVANSVILLE, IND.

New Grand (First Half)—George & Tony—Melroy Sisters—Perla Sextette—Jarvis & Harrison—Choy Hong Wa Troupe. (Last Half)—Artiste Bros.—Cooney Sisters—Leigh Delacy & Co.—Hal Stephens.

GREEN BAY, WIS.

Orpheum (Last Half)—Hughes Musical Duo—Nadell & Pollette—DeWitt & Gunther—Samaroff & Sonia.

MILWAUKEE, WIS.

Palace (First Half)—Hughes Musical Duo—De Witt & Gunther—"Petticoats"—Pat Barrett—"McCormack's Submarine Exhibition." (Last Half)—DeWitt & Rose—Frodo—"Heir for a Night"—Arnold & Taylor.

MADISON, WIS.

Orpheum (First Half)—Frank Carmen—Ferguson & Sunderland—"World Wide Revue"—Santos & Hayes—Samaroff & Sonia. (Last Half)—Santly & Norton—"Petticoats"—Trovato.

(Continued on page 38.)

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DEATHS IN THE PROFESSION

In beloved memory of our only sister, **HATTIE**, who departed this life on Tuesday, October 15th, 1918.

May her soul rest in peace.

HARRY L. and DAVE NEWMAN

PRIVATE HARRY J. MOSELEY died October 12th at the Base Hospital, Camp Meade, as the result of double pneumonia following influenza. He was thirty years old and previous to his entrance into the army was connected with the theatrical profession for the past ten years. He last played in vaudeville in an act entitled "As It May Be." Funeral services were held October 16th. He was buried in Chester, Pa., his home town, with military honors.

MRS. A. H. HARDESTY, known professionally as Molly Bally, died at St. Joseph's Infirmary, Houston, Texas, last week as the result of injuries from a fall at her home. Mrs. Hardesty was eighty-two years old at the time of her death. She is survived by four sons, Eugene, Allie, Willie and Fred, who will operate her interests under the name of the Bally Southern Shows.

GEORGE DOOLIN, formerly with the Melody Four, died October 11 at the home of his parents in Rochester, N. Y., age 26 years. Besides his parents, his brothers Arthur P., William J. and Eugene Lee Doolin, survive.

SEGT. DAVE CHASE died September 26 at Camp Lee, Petersburg, Va., from pneumonia. The deceased was well known in stock and vaudeville before he entered the service, and was also a member of the Green Room Club. Sgt. Chase was in the Officers Training Camp and expected to make his commission in December.

GENIA DE ARIA GRAFF, formerly a member of the Metropolitan Opera Company, contracted Spanish Influenza and died after it developed into pneumonia, at the Base Hospital at Camp Humphreys, Virginia, last week.

LEAH HAMILTON, of the Sam Howe "Butterfly of Broadway," burlesque company, died Oct. 16 of Spanish Influenza. Her husband is in the service "over there."

EUGENE STRATTON, popular black-face comedian and dancer, whose real name was Ruhlman, died at Christ Church, Hampshire, England, last week. He was fifty-seven years old. Stratton made his first appearance at Shelby's in Buffalo and later became a head liner. He was married to a daughter of the late "Pony" Moore.

ALBERT A. ELLIS, son of Mrs. Perkins Fisher, died suddenly in Cleveland, O., Oct. 5. Services were held Oct. 7, attended by his mother and family.

MARY ISABELLE RYAN, who was a trapeze performer, sixty-three years old, died last week at her home at 241 West Forty-third street. She is survived by two daughters who have played in vaudeville as Lillie and Anna Kenwick. Funeral services were held Friday at the Campbell Funeral Church, Sixty-sixth street and Broadway.

MRS. ANNA KATHERINE ISAACS, wife of Frederick Isaacs, proprietor of the New Haynes Hotel, Springfield, Mass., died Sept. 27 of Spanish Influenza and was buried at Greenfield, Mass. She was thirty-four years of age at the time of her death. Mrs. Isaacs was well known in show business.

J. W. Campbell, formerly advance man with Downing's Circus, died last week at the Elks Home, Bedford, Va., and was interred in Elks' Rest in the local cemetery.

D. B. Hodges, formerly advance agent for Buffalo Bill, died at the Elks' Home, Bedford, Va., Oct. 17, age eighty-eight. His remains were sent to Chicago for burial in the Elks' Plot.

Shoji Tanaka, a Japanese actor who daily for his dope fiend impersonations, died at Bellevue Hospital on Sunday of Spanish influenza. He was thirty-two years old.

Robert Matthews, known to the theatrical world as "Bobby," and known especially for his dope fiend impersonations, died Sunday, Oct. 20, at his home, 2304 Broadway. He was forty-five years old and was born in Cincinnati and leaves a widow, Lily Matthews, an actress. The deceased was a member of the Friars and Elks and his funeral will probably be held under the auspices of the latter organization. Harry Weber was his manager. Matthews was to have reported at Washington regarding an invention of a device for airplanes in the near future.

Harold Lockwood, the leading juvenile of the Metro, died Sunday of pneumonia, which developed from a case of Spanish influenza, at the Hotel Woodward. His body was taken to the Campbell Funeral Church where services were held on Tuesday. All day Sunday a steady procession of friends visited the church and more than eight hundred people, including practically every motion picture star in New York, saw the body, which was interred at the Woodlawn Cemetery.

Harold Lockwood was being starred in a series of films. Two of these had been completed and the first scene in the third, "The Yellow Dog," was finished when he was taken sick a week ago last Tuesday. As late as Friday night it was thought that he would pull through, but on Saturday he experienced a change for the worse and all hope for recovery was lost.

LIZA LEHMANN, composer and song writer, died last week at her home in London, Eng., aged 50 years. She studied music in Rome and Wiesbaden, appeared as a soprano singer for nine years, and in 1894 was married to Herbert Bedford. The following year her famous song cycle, "In a Persian Garden," after Fitz-Gerald's verses from Omar Khayyam, was first sung in London by Mme. Albani, Hilda Wilson, Ben Davies, and David Blapham. She also composed "The Daisy Chain," songs from "Alice in Wonderland," a light opera, "The Vicar of Wakefield," and a musical comedy, "Sergeant Brue," as well as Shakespeare songs, piano pieces, and incidental music for plays.

WANDA CHRISTY, secretary of the American Play Company, died October 17 at her home in Jersey City, N. J., from pneumonia. Miss Christy began her theatrical work under Mrs. H. C. De Mille. When John W. Rumsey organized the American Play Company she became his private secretary and from that advanced to the position of secretary of the company.

CHARLES CROZAT CONVERSE, composer of "In Fruhlings" and other overtures and symphonic works used by Theodore Thomas, Anton Seidl and other orchestral directors, died October 18 at his home in Englewood, N. J. Converse also wrote and composed hymns among which were "What a Friend We Have in Jesus" and "God for Us." The deceased was in his eighty-sixth year.

FLOSSIE M. JONES, who owned and operated every legitimate and picture theatre in Waukesha, Wisconsin, contracted influenza, and when it developed into pneumonia, died.

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(Continued from page 35)

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ROCKFORD, ILL.

Palace (First Half)—"Yankee Princess" (Last Half)—Frank Carmen—Walzer & Dyer—College Quintette—"World Wide Revue."

SOUTH BEND, IND.

Orpheum (First Half)—"An Heir for a Night"—Wanzer & Palmer—Diaz Monks. (Last Half)—Gypsy Meredith & Co.—Cahill & Romaine—Sid Lewis—"Miss 1920."

SPRINGFIELD, OHIO.

Majestic (First Half)—Tabor & Green—"The Bride Shop." (Last Half)—Turner & Grace—Frank & Gracie Dumont—Lella Shaw & Co.—Roth & Roberts—Polly, Oz & Chick—Keno, Keyes & Melrose.

ST. LOUIS, MO.

Kings (First Half)—Dixie Serenader—Zeno & Mandel—Ed & Lottie Ford—Keno, Keys & Melrose—Kingsbury & Munson. (Last Half)—Monroe & Grant—Downs & Gomez—Fisher & Filmore—La Petite Revue.
Grand Opera House—Joyner & Cooper—Argo & Virginia—Maybelle Phillips—Joe Barton—Jimmie Creighton & Co.—Glenn & Jenkins—LaHoen & Dupree—Marcelle—Kluting's Animals.

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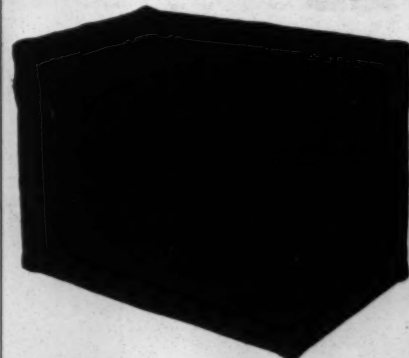
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